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TAKES ON THE FANTASTIC FOUR!
EXCLUSIVE INTERVIEW REVEALS ALL!
PLUS: BLASTING HIS WAY OUT OF THE PAPERBACKS AND INTO HIS OWN MARVEL MAGAZINE — THE DESTROYER!
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SALICRUP'S SECTION

Face front, frantic ones! I'm actually going to talk about something important—what I like to call the No-Prize Controversy. Y'see, way back at the dawn of this, The Marvel Age of Comics, our fearless leader, **Stan (the Man) Lee**, came up with what most folks thought was a rather clever gimmick—whenever anyone wrote in to mixed-up Marvel to point out one of our bone-headed mistakes, Stan awarded said nit-picker a No-Prize. After all, there was no contest, why should there have been prizes? No contest, No-Prizes. It was simple. It was corny. It was Marvel.

What's also become a Marvel tradition is confusing the heck out of everyone, including ourselves. No sooner had Stan started awarding No-Prizes than fans everywhere began wondering what exactly was a No-Prize. Attempting to clear matters up a special envelope was designed and mailed to all No-Prize winners. It looked like this:

387 PARK AVENUE SOUTH
NEW YORK, NY 10016
CONGRATULATIONS!
THIS ENVELOPE CONTAINS A GENUINE MARVEL COMICS NO-PRIZE WHICH YOU HAVE JUST WON!
HANDLE WITH CARE

Well, that didn't help much either. Soon No-Prize winners started complaining that there was no prize in their No-Prize envelopes. So to make matters worse, editors started making up official rules regulating exactly how No-Prizes would be awarded. Something about coming up with explanations for why the mistakes we made weren't really mistakes after all. Sheesh! Talk about beating a joke to death!

I've tried to explain to my cantankerous co-workers how nifty and novel the No-Prize concept was, but at this point they'd rather not be bothered. So here we are, about to enter the Nineties mailing out empty envelopes to people who make up excuses for our dumb mistakes. Has the Marvel Universe come to this?! Are we really nothing more than mindless Marvel Zombies after all?

Nah, I don't really think so. Otherwise, why would I bother to announce that next issue we'll be introducing—the No-Contest! Don't miss it, it's gonna be good!

—*Jim Salicrup*

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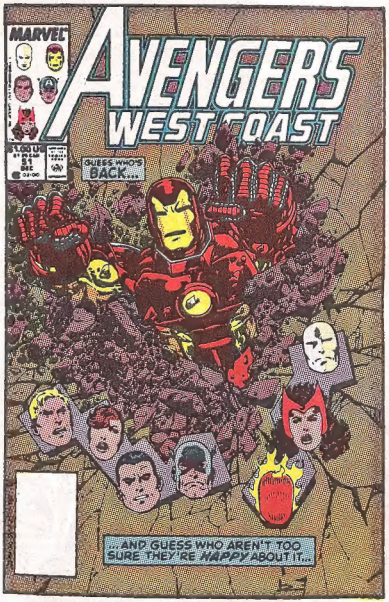
MARVEL® COMING ATTRACTIONS

Here's a complete checklist of what's happening in all the Marvel, Epic, and Marvel U.K. titles shipping in August.

Titles Shipping August 1
On Sale August 22

☐ **WEB OF SPIDER-MAN #57**—The origin of **Skinhead**! And unless **Spidey** can stop it, the death of **Rocket Racer**! Written by **Gerry Conway**, penciled by **Alex Saviuk**, and inked by **Keith Williams**. $1.00.

Make way for the new X-Men! Penciled by Jim Lee and inked by Dan Green.



☐ **AVENGERS WEST COAST** #51—**Iron Man** returns to the West Coast team — and just in time! Written and penciled by **John Byrne** and inked by **Mike Machlan**. $1.00.

☐ **LIGHT AND DARKNESS WAR Limited Series** #6—The final issue! The forces of Light are in the ultimate battle against **Lord Na** and his legions of Darkness! Will **Lazarus Jones** regain the corporeal body he needs in order to save his friends and the woman he loves? And if he does, what will be the cost his soul must pay? Written by **Tom Veitch** and drawn by **Cam Kennedy**. An Epic comic. Hudson paper. Direct sales only. $1.95.

☐ **ROGER RABBIT** Graphic Novel #2—The hit movie of 1988, the video and syndicated cartoon sensation of 1989 is also a brand new Marvel Graphic Novel! **Roger** and **Jessica** are thrown out of work when Maroon Cartoon Studios resorts to cheaper animation. Meanwhile, **Judge Doom** plots revenge as he makes a most unexpected and surprising return! "The Return of Doom" is written by **Bob Foster** and drawn by **Dan Spiegle**. 64 pages. $7.95.

☐ **THE UNCANNY X-MEN** #253—**Lorna Dane** has great news for **Moira McTaggart** and **Banshee**—the **X-Men** are alive! But the **Reavers** plan to kill her before she can tell them! As if that weren't bad enough, **Magneto's** about to make his move, too! Written by **Chris Claremont**, penciled by **Marc Silvestri**, and inked by **Dan Green**. $1.00

☐ **THE SENSATIONAL SHE-HULK** #8—Just what *does* **Santa Claus** do during the off season? The **She-Hulk** discovers the astonishing secret—and a whole lot more! Written and penciled by **John Byrne** and inked by **Bob Wiacek**. 32 pages. Mando Offset paper. $1.50.

☐ **NIGHTMARE ON ELM STREET** #2—It's the conclusion of the searing 2-part thriller! **Dr. Juliann Phillips** has tried to stop **Freddy Krueger's** rampage. But now she's trapped in his nightmare world! Written by **Steve Gerber**, penciled by **Tony DeZuniga**, and inked by **Alfredo Alcala**. A Marvel black and white magazine. 48 pages. Mando Offset paper. $2.25.

☐ **THE PUNISHER MAGAZINE** #3—Re-presenting chapters four and five of the Limited Series that started the **Punisher** excitement! Written by **Steven Grant**, penciled by **Mike Zeck**, and inked by **John Beatty**. A Marvel black and white magazine. 48 pages. Mando Offset paper. $2.25.

☐ **WOLVERINE SAGA Limited Series** #3—The complete official biography of the most popular **X-Man** continues! **Wolverine** must battle the man who taught him almost everything he knows! And what will happen to his imminent marriage to **Mariko** when her crime-boss father intervenes? That's just a small part of the excitement you can expect! Written by **Peter Sanderson**. New cover penciled by **John Romita Jr.** and inked by **Terry Austin**. A Marvel Graphic Album. 48 pages. $3.95.

☐ **G.I. JOE SPECIAL MISSIONS** #28—The final issue—and it's a space-race blockbuster! The new **Joe** Space Shuttle is put to a high orbit combat test by the ultimate **Cobra** weapon—the **Cobra Condor**! Written by **Larry Hama** and drawn by **Herb Trimpe**. $1.00.

☐ **DAREDEVIL** #273—**Shotgun** and the horrifying **Number Nine** against **Daredevil**, the **Inhumans**, and **Brandy** the animal-rights terrorist—and none will survive the carnage unscathed! Written by **Ann Nocenti**, penciled by **John Romita Jr.**, and inked by **Al Williamson**. $1.00.

☐ **CAPTAIN AMERICA** #363—Two tales of action and suspense—Marvel style!

Is romance in the future between **Captain America** and **Diamondback**? It's a question that neither may live to have answered if **Crossbones** has his way! Written by **Mark Gruenwald**, penciled by **Kieron Dwyer**, and inked by **Al Milgrom**.

Plus: **Vagabond** becomes the pawn of the **Power Broker's** heir apparent **Dr. Malus**! Written by **Mark Gruenwald** and penciled by **Mark Bright**. $1.00.

Titles Shipping August 8 On Sale August 29

☐ **ALF** #22—It's a scintillating send-up of the **X-Men**! The super heroes from Melmac, the uncanned **X-Melmen**, land on Earth! How will Earth—and **ALF**—survive the onslaught of **Michigan Wolverine, Molossus, Brogue, Psych-Major**, and **Haagen-Dazzler**? "X Marks the Spot" is written by **Michael Gallagher**, penciled by **Dave Manak**, and inked by **Marie Severin**. $1.00.

A **Limited Series** is a title which will only run for a specific number of issues.

A **Graphic Novel** is an 8 ½" x 11" paperback edition.

A **Trade Paperback** is a 7" x 10" paperback edition.

A **Graphic Album** is a 6⅝" x 10" high quality, square-bound edition.

A **Direct Sales** title is available only at selected outlets.

Shipping Date refers to when the comics leave the printer.

☐ **THE AMAZING SPIDER-MAN** #325—It's the explosive climax to the 6-part Assassin Nation Plot! The mastermind behind the international conflict reveals himself! You'll never guess who he is—or why only **Spidey** must stop him! Written by **David Michelinie** and drawn by **Todd McFarlane**. $1.00.

☐ **AVENGERS SPOTLIGHT** #25—Two tales of **Avengers** in solo action!

Hawkeye reaches the final showdown with the super villain who put a contract out on his arm—**Crossfire**! Written by **Howard Mackie**, penciled by **Al Milgrom**, and inked by **Don Heck**.

Plus: **Rick Jones** finds himself in the midst of an interstellar bidding war, courtesy of **Glenn Herdling**, and **Dwight Jon Zimmerman**, writers, **Rod Ramos**, and **Don Hudson**, artists. $1.00

☐ **GROO THE WANDERER** #58—Strange half-naked warriors are worshipping **Groo**'s trusty dog, **Rufferto**. Should **Groo** kowtow, too? And if he doesn't what'll be the consequences? Considering how dumb **Groo** is, no matter what he does, the result will be disaster! Written and drawn by **Sergio Aragonés**, with genuflecting by **Mark Evanier**. An Epic comic. $1.00.

☐ **HEATHCLIFF** #40—**Heathcliff** and **Iggy** find themselves caught up in a wild and wooly adventure staged by a pack of strange ghosts in an even stranger ghost town! "The Sheriff of Boo Town" is written by **Angelo DeCesare**, penciled by **Howard Post**, and inked by **Jacqueline Roettcher**. $1.00

☐ **THE NEW MUTANTS** #82—Is **Amara** falling in love with the vampire she's being forced to marry? Her change of heart makes matters worse for everyone! In fact, the **New Mutants** may not survive the latest challenge to the wedding! Written by **Louise Simonson** and penciled by **Rob Liefeld**. $1.00.

☐ **QUASAR** #3—**Quasar** no sooner rents an office in the **Fantastic Four**'s headquarters building than he finds himself pitted against a mysterious and deadly intruder called the **Angler**! Guest starring the **Human Torch**! Written by **Mark Gruenwald**, penciled by **Paul Ryan**, and inked by **Danny Bulanadi**. $1.00.

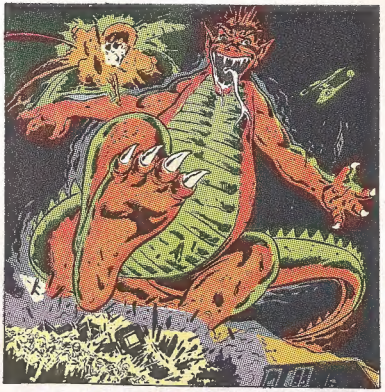
☐ **MARVEL COMICS PRESENTS** #34—The biweekly anthology action continues with four new stories!

EXCALIBUR Part IV—**Meggan** tries desperately to survive the horrors of a house gone mad! And **Shadowcat** frantically searches for any clue to the fate of **Phoenix** and **Captain Britain**, and **Nightcrawler**! Written by **Michael Higgins**, penciled by **Erik Larsen**, and inked by **Terry Austin**.

PANTHER'S QUEST Part XXII—**T'Challa** turns the tables on the mercenaries who are out for his blood. And he bids farewell to the man who has risked his life to help him, **Zanti Chikane**. Written by **Don McGregor**, penciled by **Gene Colan**, and inked by **Tom Palmer**.

COLDBLOOD Part IX—The penultimate chapter! **Coldblood** takes on **Mako**. But the result may mean **Coldblood**'s true death, because **Mako**'s wearing the unbeatable **Weapon Walker** exoskeleton! Written by **Doug Moench** and drawn by **Paul Gulacy**.

Plus: complete in this issue, **Prince Namor** has to stop a factory from polluting the environment—and it's not easy! Written by **Don McGregor** and drawn by **Jim Lee**. Cover by **Paul Smith**. 32 pages. $1.25.



Alfie turns into a tyrannosaurus to fight the army in Nth MAN.

☐ **THE NTH MAN** #5—Talk about surprises, this issue's full of them! The truth of how **Dr. Yagyu** and **Alfie** met! The result of the American paratroop raid on **Alfie**'s Antarctic stronghold! And . . . what does **Sgt. Deb Levin** think of the **Nth Man** now? Written by **Larry Hama**, penciled by **Ron Wagner**, and inked by **Fred Fredericks**. $1.00.

☐ **G.I. JOE EUROPEAN MISSIONS** #15—**Cobra** plans to bring the industrial nations to their knees by stopping Middle East oil production. **G.I. Joe** launches the biggest counter-strike in its history to stop them! Written by **Dan Abnett** and drawn by **Stewart Johnson**. A Marvel U.K. comic. Direct sales only. $1.75.

☐ **SLEEZE BROTHERS** #2—The **Reverend Smiler While** launches reel-to-real television, which enables viewers to actually experience the programs. The **Sleeze Brothers** discover that instead of fun, the experience is about to turn into a real killer! Written by **John Carnell**, penciled by **Andy Lanning**, and inked by **Dave Hine**. A Marvel U.K. comic. Direct sales only. $1.75

☐ **SAVAGE SWORD OF CONAN** #166—In part one of an awesome trilogy, **Conan** and his fellow sailors must fight their way free of a civilization that seeks to make them their next human sacrifices! "Conan in the New World Part I: Blood of Brothers" is written by **Gerry Conway**, penciled by **Mike Docherty**, and inked by **Ernie Chan**. Cover by **Norem**. A Marvel black and white magazine. 64 pages. Mando Offset paper. For Mature Readers. $2.25.

☐ **THE PUNISHER: INTRUDER** Graphic Novel—The **Punisher** tries to eradicate an extremist psuedo-military organization whose goals are the same as his, but whose methods are devastatingly different. Plus: more on the **Punisher**'s past as **Frank Castle**! Written by **Mike Baron** and drawn by **Bill Reinhold**. 64 pages. $7.95.

☐ **GROO CHRONICLES** #4—It's the special limited series re-presenting the classic and rare first adventures of comicdom's klutziest barbarian! If you think **Groo** is a blockhead now, you must not miss the chaos he causes in these mis-adventures re-presented from GROO #6 and GROO SPECIAL #1! Written and drawn by **Sergio Aragonés**, burnished by **Mark Evanier**, and colored by **Tom Luth**. An Epic Graphic Album. 48 pages. $3.50.

Here're two versions of Kevin Nowlan's cover of THE INCREDIBLE HULK #362. Above: Before.

☐ **ALPHA FLIGHT** #77—It's a special **Vindicator** solo story! **Vindicator** stumbles onto a plot to assassinate an American general visiting Canada. How can she stop the plot before its mastermind, the **Kingpin**, kills her? Written by **James D. Hudnall**, penciled by **Huw Thomas**, and inked by **Mike Manley**. 32 pages. Mando Offset paper. Direct Sales only. $1.50.

☐ **THE MARVEL UNIVERSE UPDATE Limited Series #6**—The new heroes! The new villains! And the latest info on what's changed with all your favorites! A must! Written by **Peter Sanderson**, penciled by **Marc Silvestri, Keith Pollard, Todd McFarlane, Walt Simonson, Ron Frenz, Jackson Guice, Ron Lim, Steve Ditko, John Romita Jr.** and others, and inked by **Joe Rubinstein**. 48 pages. $1.50.

☐ **WOLVERINE** #17—Writer **Archie Goodwin** and penciler **John Byrne** debut as the new creative team! **Wolverine's** back in his costume for keeps. And he's got a new enemy who loves to kill — one who has the power to slay **Wolverine**! 32 pages. Mando Offset paper. $1.50.

Titles Shipping August 15 On Sale September 5

☐ **WHAT IF. . .? #6**—In the continuing exploration of alternate realities, discover what would have happened if . . . the **X-Men** *lost* Inferno! Written by **Danny Fingeroth**, penciled by **Ron Lim**, and inked by **Keith Williams**. 32 pages. $1.25.

☐ **THE INCREDIBLE HULK** #362—The **Hulk** is attacked by a menace more savage than he—the **Werewolf by Night**! Written by **Peter David**, penciled by **Jeff Purves**, and inked by **Marie Severin**. $1.00.

☐ **THE PUNISHER** #26—The **Punisher** protects a government employee "whistle blower" from high-level Pentagon officials who want him silenced. Things get out of control fast when the **Punisher** finds himself forced to hijack an experimental submarine—and is chased by a full-scale nuclear sub with orders to terminate him! Written by **Mike Baron** and drawn by **Russ Heath**. $1.00.

☐ **SILVER SURFER** #30—The galaxy-spanning **Kree/Skrull** War reaches its peak! Written by **Steve Englehart**, penciled by **Ron Lim**, and inked by **Tom Christopher**. $1.00.

☐ **THE UNCANNY X-MEN** #254—The **Reavers** are attacking Muir Island! And **Forge** and **Freedom Force** enter the fray! Written by **Chris Claremont**, penciled by **Marc Silvestri**, and inked by **Dan Green**. Biweekly. $1.00.

☐ **EXCALIBUR** #15—**Gatecrasher** and her **Technet** have accepted an impossible mission. They're trying to free **Captain Britain's** older brother from an African prison before he's executed! Meanwhile, **Excalibur** is still stuck in another dimension. Will they ever find the right way to get home? Written by **Chris Claremont**, penciled by **Alan Davis**, and inked by **Paul Neary**. 32 pages. Mando Offset paper. $1.50.

☐ **NICK FURY AGENT OF SHIELD #4**—**Nick Fury** and his friends discover **Baron Strucker's** connection with the **Death's Head Commandos**, while the **Death's Head Guards** begin their take-over of the world by attacking NATO bases! Written by **Bob Harras**, penciled by **Keith Pollard**, and inked by **Kim DeMulder**. 32 pages. Mando Offset paper. $1.50.

☐ **MARVEL FANFARE** #47—The **Hulk** has been infected by a space virus. What it causes him to do next must be seen to be believed! And wait'll you see his fight with **Spider-Man**! Written by **Bill Mantlo** and drawn by **Mike Golden**. 32 pages. Hudson paper. Direct sales only. $1.95.

☐ **THE DESTROYER** #1—The best-selling paperback thriller series is now also a Marvel magazine! Discover the origin of **Remo Williams**, the living weapon called the **Destroyer**! If you love action and adventure without super heroes, this series if for you! Written by **Will Murray** and penciled by **Lee Weeks**. A Marvel black and white magazine. 48 pages. Mando Offset paper. $2.25.

☐ **THE SHADOWMASTERS Limited Series #3**—The sinister **Sunrise Society** has decreed that the young **Shadowmasters** must die. And it looks like they're going to succeed! Written by **Carl Potts**, penciled by **Dan Lawlis**, and inked by **Tod Smith**. Cover painting by **James Sherman**. A Marvel Graphic Album. 48 pages. $3.95.

☐ **NEUROMANCER** Graphic Novel —It's the stunning adaptation of the best-selling science-fiction novel by **William Gibson**. In the 21st Century, **Case**, the best interface cowboy ever to run in the world-wide computer net, and **Molly**, the female mercenary with computer eyes and switchblade fingers, are recruited for a secret mission that will bring them into conflict with the world's most powerful corporate clan; a conflict that will be fought in the shifting territory where mind meets circuitry: Cyberspace! Written by **Tom DeHaven**, and painted by **Bruce Jensen**. A Marvel Graphic Album. 48 pages. $8.95

☐ **MARVEL AGE MAGAZINE** #81—The super-villains launch the Acts of Vengeance! Find out what's in store for our super heroes in our exclusive coverage of this fall's crossover epic! Plus: a special five-page preview of the new science-fiction anthology series, OPEN SPACE, and news on the CONAN Graphic Novel by **Doug Moench** and **Paul Gulacy**, and DAMAGE CONTROL II! And lest we forget, there's all our regular features, **Stan**'s Soapbox, **Mark**'s Remarks, **Hembeck**'s Page, Marvel Trivia Quiz, Mutant Report, and the Marvel Age of Comics, too! 75¢.

☐ **THE AVENGERS** #310—**Captain America, Thor, Prince Namor, Sersi**, and the **She-Hulk** are in a race against time to rescue Olympia from being destroyed in the Negative Zone. What could blow their plan to bits is the living bomb burst himself—**Blastaar**! Written by **John Byrne**, penciled by **Paul Ryan**, and inked by **Tom Palmer**. $1.00.

☐ **CONAN THE BARBARIAN** #225—**Conan** has been poisoned! And more than a score of foes have vowed to kill him before he can recover! **Conan** faces his greatest test of survival in "Elixir of Darkness!" Written by **Michael Fleischer** and drawn by **Alfredo Alcala**. $1.00.

☐ **G.I. JOE** #93—**Clutch** and **Rock 'n' Roll** have been brainwashed by the infamous Brainwave Scanner. The **Joes'** rescue mission to save **Clutch** and **Rock 'n' Roll** runs into an unexpected complication—help from the **Baroness**! Written by **Larry Hama**, penciled by **Mark Bright**, and inked by **Randy Emberlin**. $1.00.

☐ **MARVEL TALES** #230—Re-presenting from THE AMAZING SPIDER-MAN #203: the **Lightmaster** plans to use the **Dazzler** as a human battery, and it's up to **Spidey** to set her free. Written by **Marv Wolfman**, penciled by **Keith Pollard**, and inked by **Mike Esposito**. Plus: an all-new **Spider-Ham** story written by **Danny Fingeroth**, penciled by **Alan Kuperberg**, and inked by **Joe Albelo**. $1.00.

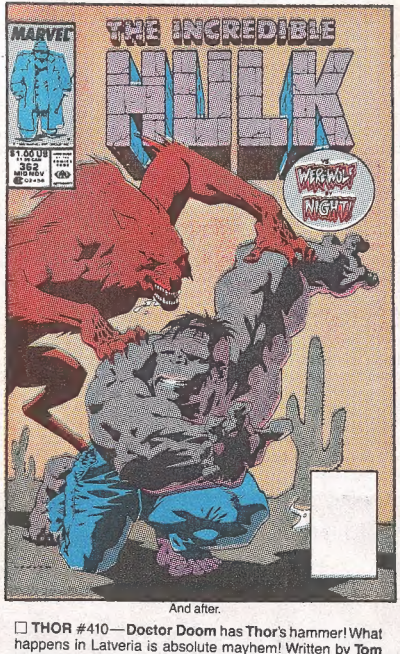
☐ **POLICE ACADEMY** #2—A terrifying sea monster is attacking the town and the only team crazy enough to try and save the city is the **Police Academy** crew! "The Beast from 2½ Fathoms" is written by **Angelo DeCesare**, penciled by **Howard Post**, and inked by **Jacqueline Roettcher**. $1.00.

Titles Shipping August 22 On Sale September 12

☐ **FANTASTIC FOUR** #333—**Aron**, the rogue **Watcher**, and the evil **FF**, and the **Frightful Four** versus the **Fantastic Four**! It's the final confrontation! Don't miss the awesome climax! Written by **Steve Englehart**, penciled by **Rich Buckler**, and inked by **Romeo Tanghal**. $1.00.

☐ **ALIEN LEGION** #13—The reason for **Tamara**'s pregnancy is shockingly revealed! Meanwhile **Nomad Squad** desperately tries to fight its way out of the gigantic sea creature that's swallowed them! Written by **Chuck Dixon**, penciled by **Larry Stroman**, and inked by **Mark Farmer**. An Epic comic. 32 pages. Mando Offset paper. Direct sales only. $1.50.

☐ **CLOAK AND DAGGER** #8—It's a gripping tie-in to the Acts of Vengeance crossover epic! **Cloak** returns and an all-out battle with **Ecstasy** for possession of the Cloak of Darkness begins! And it looks like when the battle's over, the super villains will have two unexpected allies who might help them kill the **Avengers**! Written by **Terry Austin**, and drawn by **Mike Vosburg**. 32 pages. Mando Offset paper. Direct sales only. $1.50.



And after.

☐ **THOR** #410—**Doctor Doom** has **Thor**'s hammer! What happens in Latveria is absolute mayhem! Written by **Tom DeFalco**, penciled by **Ron Frenz**, and inked by **Joe Sinnott**. Plus: **Thor** versus **Uroc**, the stunning conclusion! Written by **Tom DeFalco** and drawn by **Mike Mignola**. $1.00.

☐ **DEATH'S HEAD** #10—**Death's Head** finds himself fighting the **Iron Man of 2020**. And neither of them knows that they're pawns in a savage executives' game run by the sinister **Dicemen**! Written by **Simon Furman**, penciled by **Bryan Hitch**, and inked by **Mark Farmer**. A Marvel U.K. comic. Direct sales only. $1.75.

☐ **CONAN SAGA** #31—Re-presenting from SAVAGE SWORD OF CONAN #19 the battle-filled conclusion of the epic "People of the Black Circle." "Vengeance in Venhys" is written by **Roy Thomas**, penciled by **John Buscema**, and inked by **Alfredo Alcala**. Plus: from DRACULA LIVES #3, **Solomon Kane** meets **Dracula** in "Castle of the Undead." Written by **Roy Thomas** and drawn by **Alan Weiss**. And for **Red Sonja** fans, from SAVAGE SWORD OF CONAN #1, a special **Red Sonja** tale written by **Roy Thomas** and drawn by **Esteban Maroto, Neal Adams**, and **Ernie Chua**. A Marvel black and white magazine. 64 pages. Mando Offset paper. For Mature Readers. $2.25.

☐ **AKIRA** #12—While the government continues to operate under a state of national emergency, **Kay** meets with **Nezu** and agrees to bring him **Akira**. Meanwhile, **Sakakai** kidnaps **Akira** but is waylaid by an automatic police vehicle. Written and drawn by **Katsuhiro Otomo**, English language adaptation by **Jo Duffy**, and computerized color by **Steve Oliff**. An Epic Graphic Album. 64 pages. Direct sales only. For Mature Readers. $3.50.

☐ **THE TRANSFORMERS** #59—Treachery is the byword in this adventure! **Blackjack** plants a bomb aboard the **Transformers'** Ark. And **Megatron** has special plans for his prisoner, **Ratchet**! Written by **Simon Furman**, penciled by **José Delbo**, and inked by **Dave Hunt**. $1.00.

☐ **X-FACTOR** #47—**X-Factor** reunites! The **Rejects** and the **Chosen** face off—and the result is Armageddon! Plus: more on the **Celestial** origin of **X-Factor**'s ship! Written by **Louise Simonson**, penciled by **Paul Smith**, and inked by **Al Milgrom**. $1.00.

☐ **MARVEL COMICS PRESENTS** #35—The biweekly anthology action continues!

EXCALIBUR Part V—**Nightcrawler** faces his worst nightmares in a circus of horrors! Written by **Mike Higgins**, penciled by **Erik Larsen**, and inked by **Terry Austin**.

PANTHER'S QUEST Part XXIII—The **Black Panther** finally finds his mother—or does he? Written by **Don McGregor**, penciled by **Gene Colan**, and inked by **Tom Palmer**.

COLDBLOOD Part X—The awesome conclusion! **Coldblood** and **Mako** in a battle to the death! Written by **Doug Moench** and drawn by **Paul Gulacy**.

Plus complete in this issue: She is the super heroine known only as **Her**. And in this haunting tale, she must combat a being whose callous abuse of power threatens to destroy the world he rules. Written by **Fabian Nicieza**, penciled by **Erik Larsen**, and inked by **Al Gordon**. 32 pages. $1.25.

Titles Shipping August 29 On Sale September 19

☐ **IRON MAN** #249—Artifacts of unknown origin and power appear before **Doctor Doom** and **Tony Stark** at the same time. **Doctor Doom** is determined to possess both fabulous artifacts—even if it means tearing Stark International apart. Co-plotted and scripted by **David Michelinie** and co-plotted and drawn by **Bob Layton**. $1.00.

☐ **THE SPECTACULAR SPIDER-MAN** #157—The **Shocker** is committing electrical-based crimes. **Electro** sets out to stop him. Guess who gets caught in the middle? Plus: the big resolution between **Tombstone** and **Robbie**! Written by **Gerry Conway** and drawn by **Sal Buscema**. $1.00.

☐ **CLASSIC X-MEN** #40—Re-presenting from THE UNCANNY X-MEN #133, "Too Late, the Heroes!" The **Hellfire Club** has captured the **X-Men**, and **Dark Phoenix** makes her first appearance! Co-plotted and scripted by **Chris Claremont**, co-plotted and penciled by **John Byrne**, and inked by **Terry Austin**. Plus an all-new back-up tale: **Storm**, is being terrorized, and when **Colossus** and **Wolverine** try to help the consequences get fatal! Written by **Ann Nocenti** and drawn by **John Bolton**. 32 pages. $1.25.

MARVEL MASTERWORKS™

☐ **MARVEL MASTERWORKS #8**—Re-presenting in the high-quality hardcover format the rare first six issues of THE INCREDIBLE HULK! Written by **Stan Lee** and drawn by **Jack Kirby** and **Steve Ditko**. 160 pages. Direct sales only. $34.95.

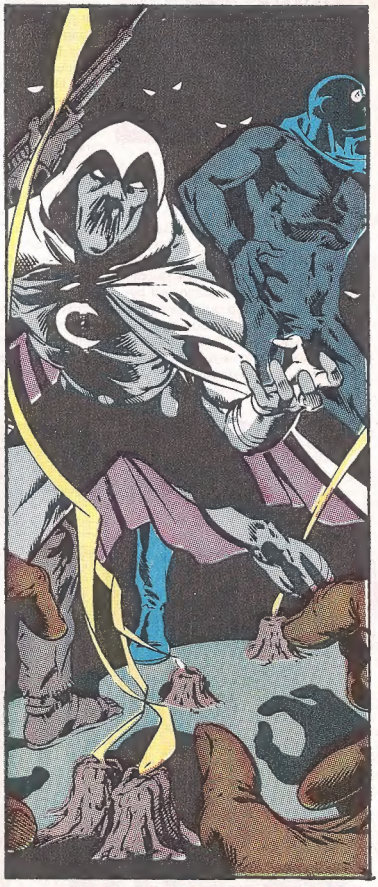
☐ **DOCTOR STRANGE #10**—He may no longer be a vampire, but that doesn't mean **Morbius** isn't deadly! And when **Marie LeVeau, the Witch-Queen of New Orleans,** appears, too, **Doctor Strange** finds himself in *real* trouble! Written by **Roy** and **Dann Thomas**, penciled by **Jackson Guice** and inked by **José Marzan.** Plus: a new chapter in the Book of the Vishanti feature written by **Roy Thomas** and **R.J.M. L'officier** and drawn by **Dan Day**. 32 pages. Mando Offset paper. Direct sales only. $1.50.

☐ **MOON KNIGHT #7**—**Brother Voodoo** has been turned into a zombie! How can **Moon Knight** save him now? Written by **Charles Dixon**, penciled by **Sal Velluto**, and inked by **Mark Farmer**. 32 pages. Mando Offset paper. Direct sales only. $1.50.

☐ **THE 'NAM #37**—Racial tensions continue to escalate. And **Pig** gets blinded in combat! "Colorblind" is written by **Doug Murray**, penciled by **Wayne Vansant**, and inked by **Geof Isherwood**. 32 pages. Mando Offset paper. Direct sales only. $1.50.

☐ **THE PUNISHER WAR JOURNAL #11** — The police attempts to scare drug gangs backfire—instead, they've incited a gang war on the police! The **Punisher** is thrust into the middle of the brutal mayhem, fighting crack dealers and pit bulls! Written by **Carl Potts**, penciled by **Jim Lee**, and inked by **Klaus Janson**. 32 pages. Mando Offset paper. Direct sales only. $1.50.

☐ **CLASSIC PUNISHER #1**—Re-presenting two classic black and white tales of the **Punisher**! From MARVEL SUPER ACTION #1: "Accounts Settled, Accounts Due!" Written by **Archie Goodwin**, penciled by **Tony DeZuniga**, and inked by **Rico Rival**. And from MARVEL PREVIEW #2: "Death Sentence" written by **Gerry Conway** and drawn by **Tony DeZuniga**. Cover painting by **Larry Stroman** and **Frank Cirocco**. A Marvel black and white Graphic Album. 64 pages. $4.95.



SUPER-VILLAIN CHECKLIST

Aron—FANTASTIC FOUR #333
Blastaar—AVENGERS #310
Bobcat—AVENGERS SPOTLIGHT #25
Bullet Biker—AVENGERS SPOTLIGHT #25
Crossbones—CAPTAIN AMERICA #363
Crossfire—AVENGERS SPOTLIGHT #25
Dark Phoenix—CLASSIC X-MEN #10
Death's Head Commandos—SHIELD #4
Death Throws—AVENGERS SPOTLIGHT #25
Doctor Doom—IRON MAN #249, THOR #410
Ecstasy—CLOAK AND DAGGER #8
Frightful Four—FANTASTIC FOUR #333
Gatecrasher and the Technet—EXCALIBUR #5
Brothers Grimm—AVENGERS SPOTLIGHT #25
Hellfire Club—CLASSIC X-MEN #40
Jester—CLOAK AND DAGGER #8
Kingpin—ALPHA FLIGHT #77
Kree—SILVER SURFER #30
Kristoff—THOR #410
LeVeau, Marie—DOCTOR STRANGE #10
Lightmaster—MARVEL TALES #250
Mad Dog—AVENGERS SPOTLIGHT #25
Mako—MARVEL COMICS PRESENT #34 and 35
Morbius—DOCTOR STRANGE #10
M'Astirh—WHAT IF—? #6
Number Nine—DAREDEVIL #273
Pryor, Madelyne—WHAT IF—? #6
Razorfist—AVENGERS SPOTLIGHT #25
Reavers—X-MEN #254
Shocker—SPECTACULAR SPIDER-MAN #157
Skinhead—WEB OF SPIDER-MAN #30
Sunrise Society—SHADOWMASTERS #3
Sym—WHAT IF—? #6
Tombstone—SPECTACULAR SPIDER-MAN #157
Trickshot—AVENGERS SPOTLIGHT #25
Vagabond—CAPTAIN AMERICA #363
Vulture—AVENGERS SPOTLIGHT #25

NEWSWATCH

A LITTLE LIGHT LORE ON LIMITED SERIES, LIVERY, AND LIBRARIES

ITEM: As all true-blue (Or is it ghostly white?) Marvel Zombies know, THE OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE UPDATE or, as everyone here calls it ('cause it's shorter) the UPDATE, contains all the latest information on all your favorite heroes, villains, and assorted bystanders. We started out making the UPDATE a six-issue limited series, but wouldn't you know that there's so much going on that we're expanding it to an eight-issue limited series. And to go with the longer limited series is a new editor, **Terry Kavanagh**. He and Mr. Marvel Universe, **Peter Sanderson**, along with Peter's ace research assistants **David Wohl, Len Kaminski, Marcus McLaurin, Glenn Herdling,** and **Dwight Jon Zimmerman**, are hard at work even as you read this issue making sure that no new fact is left unreported. (Hmmm . . . now what are we going to call it when we update the Update?)

ITEM: You've collected the Marvel comics, you've admired the Marvel graphic albums, now wear the Marvel pins, caps, and clothing! That's right, Mighty Marvel itself is coming out with its own line of limited edition (limited to just as many as we can sell, that is) T-shirts. We're really excited about these high quality tops. One of the reasons why is that the first two feature **Spider-Man** and **Nick Fury** and **Wolverine**. The Spider-Man T-shirt is drawn by **Todd McFarlane** and the Fury/Wolverine T-shirt features a pen-and-ink version of **Howard Chaykin**'s cover to the SCORPIO CONNECTION Graphic Novel! And the cap sports a real spiffy drawing of Spidey, again by Titanic Todd! The Spidey T-shirt retails for $12.95, the cap's $6.95, and the Fury/Wolverine T-shirt is $16.95.

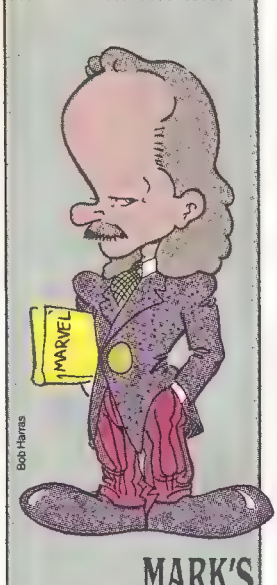
But wait—there's more! Bet ya thought we forgot about those pins mentioned earlier. Not on your life because this is a Collector's Pin Set of the **Avengers!** It's a set of six pins featuring original illustrations of **Captain America**, the **She-Hulk, Iron Man, Hawkeye**, the **Scarlet Witch,** and **Thor** drawn by AVENGERS artist **Paul Ryan!** The complete set sells for $8.95. So start saving those shekels!

ITEM: As you know, THE 'NAM is the award-winning series about the Vietnam War from the front-line soldier's viewpoint. It continues to get accolades about its drama and realism not only from comics fans, but from veterans who served there. Well, it seems that comics fans and veterans weren't the only ones impressed. The University of Colorado at Fort Collins contains one of the greatest collections of Vietnam memorabilia and is one of the top scholarly archives on the Vietnam War in the country. So you can imagine how we, and THE 'NAM writer **Doug Murray**, felt when they requested from Doug a complete set of THE 'NAM scripts for their permanent collection. It's a tremendous honor and reaffirms how important this series has become. Congratulations, Doug!

MARVEL® TOP TEN

The **X-Men** may still be #1, but from then on, it's a real free-for-all in this month's Top Ten! The Top Ten is a list of Marvel's ten best-selling comics in the Direct Sales market. It's compiled by our Vice-President/Direct Sales **Carol Kalish**. This month's Top Ten is for the month of March. And just in case you think we may have forgotten, MARVEL AGE MAGAZINE is still a contender, coming in at #30!

1—X-MEN #246
2—PUNISHER WAR JOURNAL #7
3—X-FACTOR #42
4—EXCALIBUR #10
5—WOLVERINE #9
6—AMAZING SPIDER-MAN #317
7—SHE-HULK #3
8—AVENGERS WEST COAST #46
9—PUNISHER #21
10—NEW MUTANTS #77



MARK'S REMARKS

I've been thinking a lot about cosmic comics lately. If I told you why, I'd be guilty of using this column for self-promotion, so I won't (but if any of you hazard a guess it might have something to do with my new freelance writing assignment, go to the head of the class). "Cosmic," of course, means "having to do with the cosmos or universe," and Marvel's published a glorious array of cosmic stories. Let me clarify what I mean by "cosmic." A cosmic story is one that deals with forces and phenomena on a grand scale and serves to stimulate a reader's all-important sense of wonder. Although the cosmos encompasses a whole lot of outer space, just setting a story in space doesn't necessarily make the story cosmic. One could have a very prosaic, mind-unexpanding story set in space. On the other hand, one could have a story about the wonders of the universe and never leave your backyard. If a story makes you think about the mysteries of existence, chances are, it's cosmic.

What I'd like to do for my own benefit as well as yours is muse on what I believe to be Marvel's all-time top cosmic stories in its checkered 28-year history. Okay? Let's go.

My candidate for Marvel's first cosmic story appeared in FANTASTIC FOUR #13, was by the team supreme, **Stan Lee** and **Jack Kirby**, and introduced us to the man on the moon himself, the enigmatic **Watcher**. This wasn't Marvel's first alien story by any means —FF #2 featured a **Skrull** invasion, but despite their shape changing powers, the Skrulls were pretty ordinary fellows by extraterrestrial standards— their forms, their language, their motives all pretty much made sense. The Watcher, on the other hand, had more power than any single being Marvel had so far introduced (with the possible exception of **Odin**) and his behavior, just standing around watching the world go by, was pretty alien in that pre-couch potato era. I'd say the Watcher was the first alien in comics history who truly acted alien, not just superhuman. That's cosmic, expanding our ideas of what life forms out there might be like.

Marvel's next major cosmic story, also by Lee and Kirby, appeared in FANTASTIC FOUR #24. In "The Infant Terrible," an alien comes to earth exhibiting extraordinary power and the **FF's Reed Richards** finally deduces from the alien's behavior that it is but an immature member of its species and risks summoning what he hopes are the alien's parents to come get it. What made this tale so cosmic since, thanks to the Watcher, we already knew aliens could be much more powerful than ourselves? Well, the **Infant Terrible** showed us that even an infant alien may have more power than the most capable of Earth's super-people. The mind boggles thinking of what a society of such vastly powerful creatures must be like. How did they toilet train their young anyway?!? All right, I'll admit their familial relationships turned out to be pretty Earth-normal, but still "The Infant Terrible" forced one to think, as all good cosmic stories do.

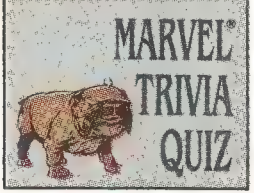
Next up we have STRANGE TALES #138 (by Stan Lee and **Steve Ditko**) where Earth's master of the mystic arts, **Dr. Strange**, met for the first time the awesome **Eternity**, the personification of all the life force in our universe. This was Marvel's first "abstract entity," a being who embodied a concept, and what a concept this was! Other abstract entities would follow— **Death, Eon, Chaos, Order, Veritas**, and so on—but Eternity introduced us to the idea of impersonal forces of nature as sentient creatures.

And then there's the most famous cosmic tale of all, the **Galactus** "Trilogy" in FF #47 thru #50. Galactus was a being who not only had power on the Watcher-Infant Terrible "near-omnipotent" level, but the major activity he was involved in—eating the energy of worlds for survival—forced us to look beyond our notions of morality for the first time. "Lesser" creatures die to provide human beings with food—what if there was a being to whom human beings are lesser creatures? Would he be justified then in using us for food? The story seemed to suggest that no, Galactus is not justified in using us for food, but it did give a person food for thought (ahem) about human eating habits. Galactus was portrayed as being beyond human notions of good and evil: simply a universal force.

While we're on the subject of Galactus, I'd have to put the Big G's origin tale (originally told by Lee and Kirby in THOR #162, 168 and 169, but enhanced and expanded a bit in its reprinting in SUPER-VILLAIN CLASSICS #1), on my cosmic master list, too. In the original version, Galactus was revealed to be the sole survivor of a galactic "plague" that had ravaged the known galaxy. In the reprinted version (which both **John Byrne** and I had a hand in), the plague was revealed to be the actual collapsing of the universe itself. Apparently in the Marvel Universe there is sufficient "missing mass" so that gravity eventually causes the expanding universe to re-contract. The being who became Galactus then was no mere plague survivor but the sole survivor of the death of the entire universe previous to the current one. That makes the Big G older than anybody in the M.U., including Eternity himself! As if this mind-twisting concept weren't enough, the story also posed an ethical dilemma as sticky as the issue of Galactus's appetite. A Watcher observes the nascent Galactus while he is still acclimating himself to conditions in the new universe and becomes aware that once he emerges from incubation his hunger will be so great it will take worlds to satiate him. The Watcher's dilemma: to obey his race's code of non-interference or kill Galactus before he can be unleashed upon our universe. The Watcher, of course, lets him go. Would we have done the same, we can all ask ourselves. Galactus cryptically justifies his predatory existence here, stating that it is "his destiny to give back to the universe more than he has taken," but what this means may not be revealed in our measly lifetimes.

Know what, folks? I had ten all-time great cosmic stories I wanted to talk about, and in my typically long-winded way I've only gotten to five of them as the end of the page looms ominously. Tell you what. I'll hit the rest of them next month in this space. In the meantime, stay cosmic!

—Mark Gruenwald



The events chronicled in the pages of FANTASTIC FOUR hardly seem like trivia; after all, doesn't everyone in the civilized world know that this is the book which introduced the **Silver Surfer, Galactus,** the **Black Panther,** the **Inhumans, Dr. Doom** and a host of others to the breathless hordes of Marveldom Assembled, not to mention the fab four (whoops, wrong combo) themselves? In our quest to come up with a few things about the FF that everybody and his dog **Lockjaw** *doesn't* know, we've looked into the nooks and crannies of Marvel history—and the results are presented below. See how we did, then check the answers on page 32!

—Brian Nelson

1. Where did the newest member of the FF, **Ms. Marvel**, make her first appearance on Earth in her **Thing**-like, bulkier form?
A) 4 Freedoms Plaza
B) the Negative Zone
C) Wakanda
D) Chippendale's

2. Which two men have worn the costume of the FF foe, the **Invincible Man**?
A) Victor Von Doom and **Franklin Storm**
B) **T'Challa** and **Nathaniel Richards**
C) **Philip Masters** and **Jake Grimm**
D) Dicker and Dicker of Beverly Hills

3. Whom did the Fantastic Four prevent from killing **Adolf Hitler**?
A) **Baron Strucker**
B) **Nick Fury**
C) the **Hate-Monger**
D) **Sabra**

4. **Richard Carson** and **Ilongo Savage** helped the Fantastic Four defeat which gargantuan nemesis?
A) **Terminus**
B) the **Punisher** robot of **Galactus**
C) the **Samurai Destroyer**
D) **Hulk Hogan**

5. Who was the secret villain in the FANTASTIC FOUR ROAST?
A) **Quasimodo**
B) the **Mad Thinker**
C) **Karnak**
D) **Willie Lumpkin**

6. Why was **Power Man** recruited in the Fantastic Four?
A) Sue had left Reed to care for the comatose Franklin
B) Reed had lost his stretching powers to middle age
C) the Thing had reverted to Ben Grimm
D) **Henry Peter Gyrich** had enforced federal EEO requirements

7. **Salem's Seven** made their first assault on the Fantastic Four employing the crimson-armored death-dealer called the:
A) **Eliminator**
B) **Red Slayer**
C) **Crimson Dynamo**
D) **Crimson-Armored Death-Dealer**

8. The first entity to replace the Silver Surfer as Galactus's herald was the FF nemesis known as:
A) **Gabriel**
B) **Terrax**
C) **Firelord**
D) **"Skip" Collins**

9. **Wyatt Wingfoot** enlisted the FF's aid against:
A) **Blastarr**
B) **Nazé**
C) **Tomazooma**
D) extreme boredom

10. Who guided Johnny Storm to retrieve the ultimate nullifier, with which Reed Richards defeated Galactus?
A) Sue Storm
B) the **Watcher**
C) **Crystal**
D) **Tonto**

11. The "alma mater" of the Fantastic Four, if any, would have to be:
A) Metro College
B) Empire State University
C) Van Allen Belt Study Group
D) Latveria Vo-Tech

12. Which of the FF's earliest enemies hailed from Planet X?
A) **Kurrgo**
B) the **Infant Terrible**
C) the **Miracle Man**
D) the **Impossible Man**

X-TRA THE MUTANT REPORT X-TRA

VOLUME 4 "THE NEXT STEP IN NEWS EVOLUTION" NUMBER 7

GOODWIN, BYRNE, AND JANSON DO WOLVERINE® EPIC

The Australian wilds. Night. A naked Wolverine hunts and slays a wild animal for food. He eats furtively; ashamed and haunted by the memory of Lord Shingen who tortured him—called him a *beast.*

Suddenly, a gentle cleansing rain washes the warm animal blood from his hands. Wolverine looks up. It's Storm. She's seen everything. She tries to assure Wolverine that he's not a beast. But Wolverine rejects that. The urge to hunt was a signal. The beast in him wants out. He must go to a place where he can temporarily set it free; go to a place where his family, the X-Men, will not see the consequences. He must go to Madripoor.

Thus begins, in WOLVERINE #17, the six-part epic written by Archie Goodwin, penciled by John Byrne and inked by Klaus Janson. It's the most intense Wolverine tale yet, one that will take Wolverine halfway across the globe.

It begins innocently enough with some fun and games—Wolverine style. But because the beast is goading him, the hijinks of barbusting, and the passionate diversion offered him by Tyger Tiger are not enough to satisfy Wolverine. He must hunt. Soon he is on the prowl. He intercepts a major cocaine transfer. A typical night's work for the mutant known in this neck of the woods as Patch. But the consequences of his actions that night are far-reaching, and have marked Wolverine for death. Unaware that all the powerful forces in Madripoor are uniting in an effort to destroy him, Wolverine discovers something that arouses the full fury of the beast within him. Someone is using his enemy, Roughouse, as a guinea pig in a Frankenstein-like experiment. From that moment on, Wolverine becomes something truly frightening. It is as if the man and the beast have united to form a third creature. And it is this Wolverine that will take on the entire power structure of Madripoor, the corrupt government and army of a Central American nation, become an instrument of revolution, and a force of vengeance greater than even he could imagine.

Yet, as dangerous as Wolverine becomes, this time he's facing a foe that may be more than his match—the cyborg known as Geist. As Archie explains, "Geist is first and

foremost a survivor. He's dedicated his life to surviving. He's survived first by attaching himself to the rising Adolf Hitler in the pre-World War II Germany. And he's realized that he's survived by being a very good second banana. Geist is a villain who has no interest in ruling the world. But he doesn't mind, if he sees someone who has a chance at ruling the world, making himself very, very useful to whoever that person is. He survived World War II by helping the CIA find German rocket scientists, so he didn't get caught up in any of the trials for his Nazi past. Through the CIA and his espionage connections he survived until he allied himself with Caridad. And we'll see that when things start to fall apart for the dictator, Geist will start to work at a way to get out scot free."

Caridad is Felix Guillermo Caridad, president of the Central American country of Tierra Verde. "Caridad is a man who came up through the military, became rich by dealing in cocaine," Archie says. "In his own mind, he is a hero to his country. He thinks he's doing what he can, in his own way, to help his country. The fact that he's benefiting himself is more or less a side effect. He realizes that because of his background, because he's a sort of King of Cocaine, he will never be a pure successful force. But he has this hope of creating a super hero who will be to his country what Captain America is to the United States, thereby showing the world that despite his corrupt beginnings, he can have an ultimate noble goal. And of course he's wrong, but in his personal motivations he's deluding himself."

But there is one person who has the potential of bringing down Caridad's government and destroying everything he hopes to create. That person is La Bandera. "La Bandera will become the counterpoint to Caradad," Archie says. "I think we will present her and her cause a little more sympathetically because I personally am more sympathetic to her side of things. But ultimately we'll also see that...in La Bandera's enthusiasm to use her mutant powers to rally people into a revolution that it isn't quite the be-all and end-all problem solving that it will seem."

Translating Archie's words into illustrations with equal impact is the job of the man who did a lot to define the character of Wolverine, John Byrne. Together with writer Chris Claremont, John created in THE X-MEN some of the most memorable stories in comics, among them the Dark Phoenix saga recently re-presented in CLASSIC X-MEN. After so many years of being away from the X-Men and Wolverine, how will John treat the character? "Well, my approach is going to be pretty much as it was before," John says. "My image of Wolverine has always been that of a time bomb ticking away in our midst. The definitive Wolverine scene that I've always wanted to do in the X-MEN but

couldn't, obviously, was Wolverine at the breakfast table, Kitty comes down, says 'Good morning,' and Wolverine disembowls her without thinking about it because she said it in just the wrong tone of voice. And then he sort of looks and goes, 'Oops.'"

What is unusual in his collaboration with Archie on the six-part adventure is the fact that John is not participating in the plotting. "My interest in doing WOLVERINE was to see how I could function again just as a penciler—not having to worry about what the characters were going to be having to say. So I haven't had much input at all—none, in fact, on the first three plots."

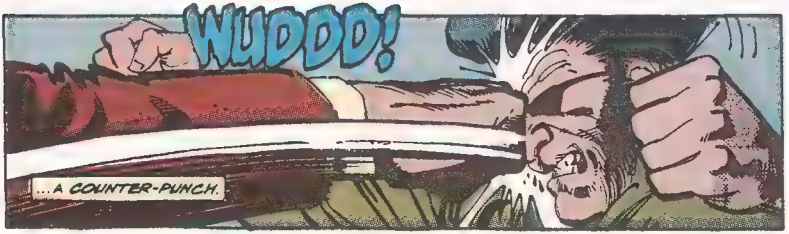
Editor Bob Harras will be coordinating the events in WOLVERINE with those of THE X-MEN, but there will not be tight continuity between the titles. Though, as mentioned earlier, Storm does make an appearance in the opening sequence of WOLVERINE #17. "That was very strange for me to draw her in her present form," John says. "It is so far from the character that I drew. She looks differently, she stands differently and she moves differently." And, on the subject of drawing the series itself, John mentions that his drawing is different from what he is doing on AVENGERS WEST COAST and the SHE-HULK. "I'm trying to do WOLVERINE much more loosely—much more, oh, spontaneously, I guess would be a good word for it," John says. "I'm trying to catch the action of the character very much right from the start. So it's a much bolder, slashing kind of line that I'm using — kind of a mutant hybrid between what I used to use for breakdowns and what I currently do for full pencils so that I can maintain the spontaneity that I want the pencils to have."

Archie's reaction to John's art has been enthusiastic. "I don't know what you can say that hasn't already been said," Archie states.

"John helped establish the Wolverine character. Certainly I think the stuff reached an apex when Chris and John were doing the X-MEN. So for me it's a real thrill being able to write a book where John's back to draw Wolverine. He does that very well. I just really like the stuff he's doing. For instance, the Geist character, who has survived by being cunning and smart, also did so by becoming a cyborg. John's visualization of a cyborg character just works so well. He seems to have a real handle on that kind of stuff. He has such a natural feel for the whole super hero mythos. When John does it you really believe it. I think John now is at the peak of his powers. He can do the subtle stuff as well as the splashy slam-bang impressive things. That really means a lot to a writer to have somebody who can do that."

John has equally high regard for Archie and for his inker, Klaus Janson. "The story is really spiffy, really neat." John says. "Whenever anyone has ever asked me who was my favorite writer, I've reflexively said, 'Archie.' Now he's proving me right—as I knew he would. Klaus has inked my pencils before. And not only is he a good inker, but his style is perfect for bringing out the mood in the story. It's fun drawing Wolverine again."

— Dwight Jon Zimmerman



THE DESTROYER

You think the **Punisher** is tough? Wait till you meet the **Destroyer**!

A fearless super-spy who was created in 1963, the Destroyer has starred in over 75 action-packed paperback novels. He has been the subject of a feature film and a TV pilot. And now he is coming to comics for the very first time!

THE DESTROYER is a monthly 64-page magazine beginning in August. It will be part of Marvel's line of black-and-white magazines which includes the new PUNISHER MAGAZINE and NIGHTMARE ON ELM STREET.

The Destroyer is **Remo Williams**, a hard-nosed cop who has his life—his very identity—stolen from him by a covert U.S. government agency known as CURE. Remo is given a new identity and forced into service by CURE, but he really wants nothing more than to escape from the agency and return to his former life.

But CURE refuses to let Remo go. They give him a choice: Work for us, or die! Faced with a no-win situation, Remo goes to work for CURE as the Destroyer, the man without a past. Since Remo is believed to be dead, he is free to go where other men cannot; if he is captured, no one will ever know who he is. He is the ultimate spy!

But Remo is not alone in his mission. Although he has experience as a cop, that's not always enough to get by in the deadly world of international espionage. The agency decides to teach Williams an ancient oriental fighting art called Sinanju.

Sinanju teaches mastery over the mind and body. It gives a person increased strength and fighting ability, and enables one to do some pretty neat things, such as dodge bullets, and walk without leaving footprints! These are skills that Remo finds very useful as he wages his never-ending war on crime.

Remo's teacher is **Chiun**, a master of Sinanju. Chiun is at first appalled by the Westerner's primitive methods. He finds Remo to be a hopeless buffoon. But he will not rest until he has taught Remo all of the secrets of the mysterious art of Sinanju.

Remo and Chiun at first can't stand each other; in fact, they would even kill each other, if necessary. They don't like having to work together, but are forced to come to terms with one another.

And therein lies the heart of the Destroyer. It is the conflict between Remo and Chiun that forms the basis of the whole Destroyer series. It's East vs. West; two strong-willed personalities in eternal conflict with each other.

The series will be written by **Will Murray**, who is currently the sole ghost writer for the spellbinding paperback books, which have sold a staggering 40 million copies worldwide! The primary artist for THE DESTROYER comic is **Lee Weeks**, who, as artist of the New Universe title, JUSTICE, proved well-suited to the brand of gritty realism needed for the Destroyer.

Warren Murphy, who co-created (with the late **Dick Sapier**) the Destroyer, will be overseeing the comic. Warren will serve in much the same capacity he currently serves with the books, looking over the plots, and making sure this groundbreaking

character stays true to his roots. There is even a chance Warren may write the occasional issue!

Scripter Will Murray said that in the early issues of THE DESTROYER MAGAZINE, he will emphasize the relationship of Remo and Chiun by expanding on Remo's training. "The novels gave us a Remo who was fairly well-trained in a couple of books. I'm taking more time with his training, and delving more into his feelings about being plucked out of his normal life and essentially being forced to work for a government secret agency."

Marvel's head honcho, Titanic **Tom DeFalco**, is the one who is responsible for bringing THE DESTROYER to Marvel. Tom had always been a big fan of the series, and worked hard to acquire the rights to the character. And when Marvel needed an editor for THE DESTROYER MAGAZINE, **Howard Mackie** said he jumped at the chance.

THE DESTROYER MAGAZINE will feature completely new stories. There will not be any adaptations of the books—at least, not right away. The first issue will contain a re-telling of the Destroyer's origin, but will launch into a thrilling new tale from there.

The second issue Will calls a "quasi-adaptation" of a DESTROYER book he wrote with Dick Sapier. Will's original title of the book was "The Last Alchemist." The title was changed, and the book was extensively re-written by Dick Sapier. Now Will is going back to the original material to tell the story his way.

Issue three of THE DESTROYER MAGAZINE is entitled, "How Many Ninjas Does it Take to Screw In A Lightbulb?", in which the Pentagon is infested with ninjas, and Remo and Chiun have to go in and "fumigate" the place. The fourth issue is a takeoff on the **Hulk** called "Mass Hysteria." It involves a group of bio-chemists who decide to create the perfect artificial man.

The fifth issue is about an Islamic nuclear bomb, and is called "The Fist of Allah." Will said there will not be any adaptations until at least the seventh issue, after he has had a chance to establish a direction for the book.

Will feels the Destroyer is very different from Marvel's most popular action hero, the Punisher. "The Punisher was largely inspired by the EXECUTIONER, which was sort of a guns-and-guts (paperback novel) series. The DESTROYER is a satire of all those series. Remo doesn't carry a gun, and neither does Chiun. They are martial arts characters."

Creator Warren Murphy said there are three big reasons for the phenomenal success of THE DESTROYER: 1.) It was the first book series in which the personalities and relationships of the protagonists changed over the years. 2.) THE DESTROYER was the first series about a wise Asian man instructing a brash young American in the Oriental arts. And, 3.) THE DESTROYER books were the only ones of their kind to satirize other action/adventure books.

Murphy feels these three factors combined to make THE DESTROYER unlike any other adventure series on the market. Though there have been many imitations of THE DESTROYER (witness the Karate Kid film series), none has come close to matching the superior quality of the original.

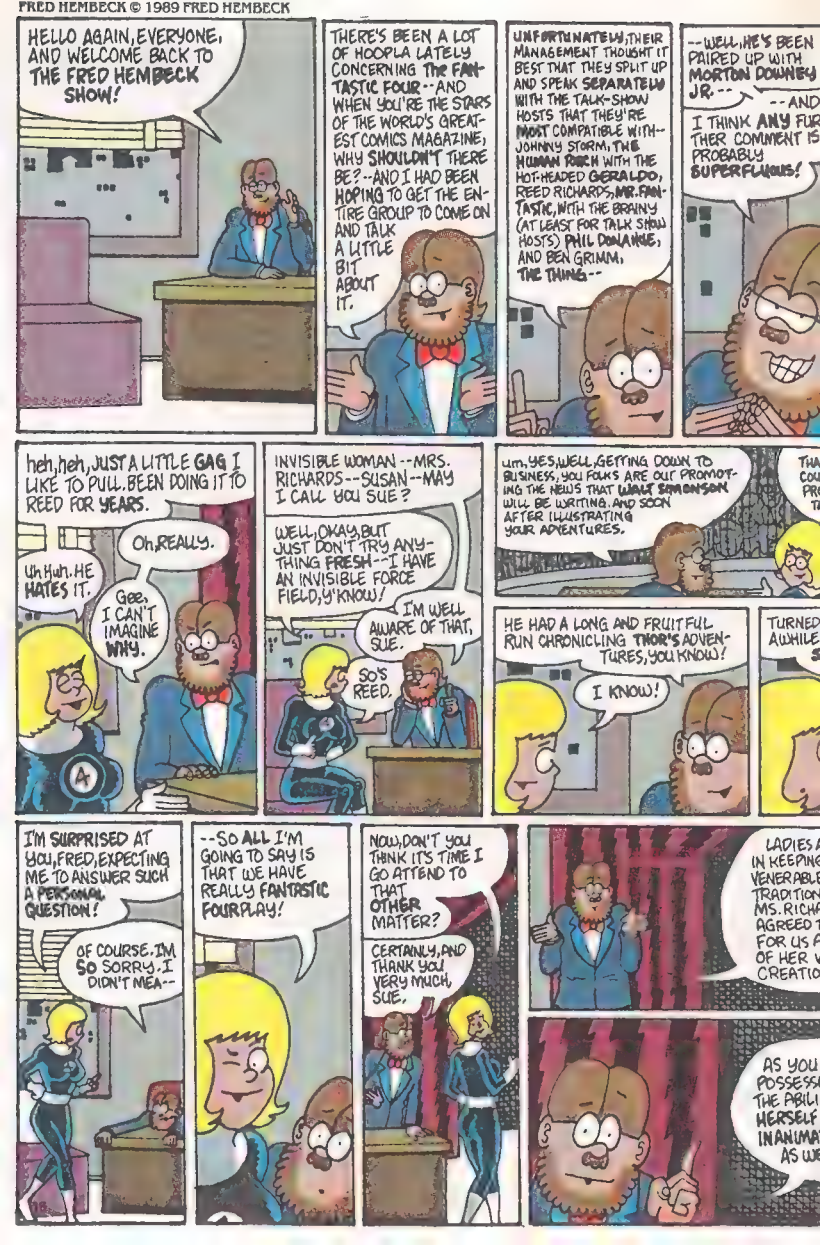
Artist Lee Weeks designed the look of Remo and Chiun for the comic. Weeks said there were some initial problems, such as whether or not Chiun has a mustache, and how to draw Remo with his tell-tale thick wrists without making him look like **Popeye**. But these crises were eventually resolved.

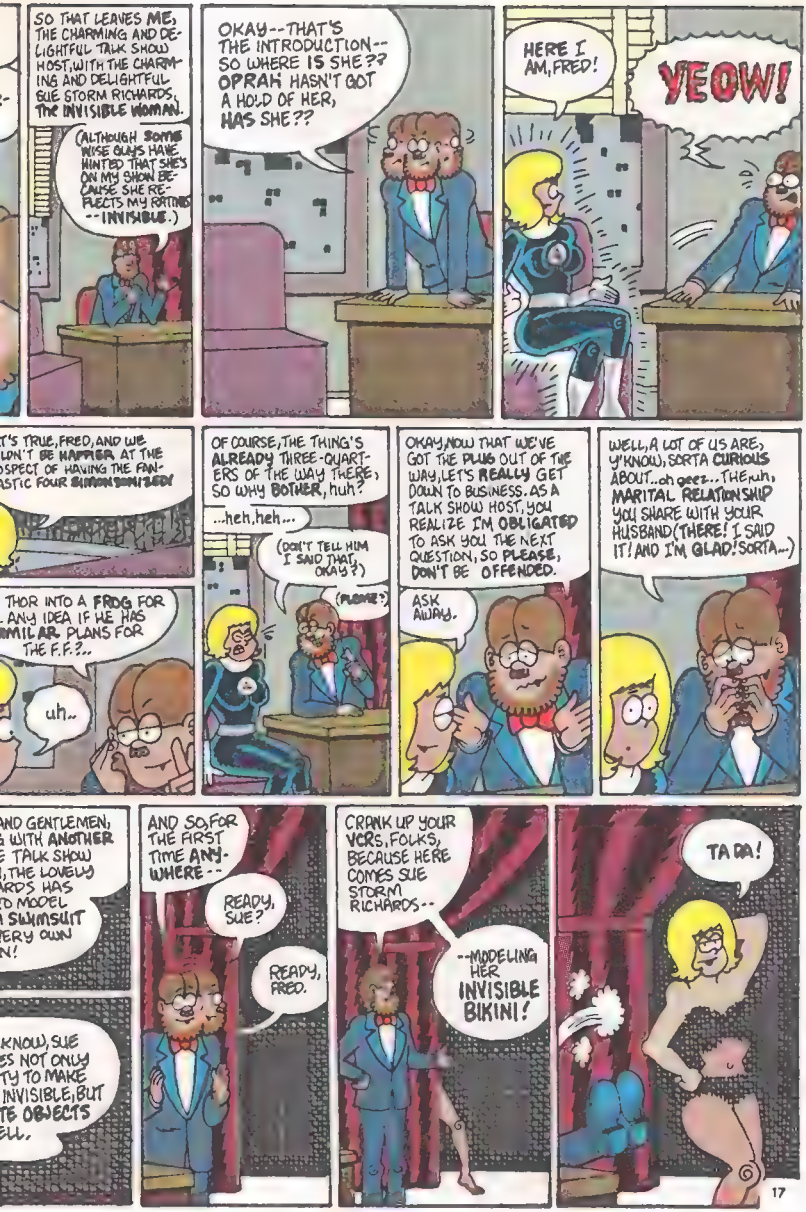
Weeks will be the "anchor artist" for The Destroyer, drawing issue 1, 3, 5, 7, and so on. A variety of Marvel's hottest artists will be used on even-numbered issues. The lead feature in THE DESTROYER will run anywhere from 40 to 54 pages. Some issues with shorter stories may have "Adventures of Chiun" back-ups.

Is Remo really tougher than the Punisher? You'll have the chance to see for yourself when THE DESTROYER MAGAZINE premieres in August!

—Barry Dutter

FRED HEMBECK © 1989 FRED HEMBECK


HELLO AGAIN, EVERYONE, AND WELCOME BACK TO THE FRED HEMBECK SHOW!
THERE'S BEEN A LOT OF HOOPLA LATELY CONCERNING THE FANTASTIC FOUR--AND WHEN YOU'RE THE STARS OF THE WORLD'S GREATEST COMICS MAGAZINE, WHY SHOULDN'T THERE BE?--AND I HAD BEEN HOPING TO GET THE ENTIRE GROUP TO COME ON AND TALK A LITTLE BIT ABOUT IT.
UNFORTUNATELY, THEIR MANAGEMENT THOUGHT IT BEST THAT THEY SPLIT UP AND SPEAK SEPARATELY WITH THE TALK-SHOW HOSTS THAT THEY'RE MOST COMPATIBLE WITH--JOHNNY STORM, THE HUMAN TORCH WITH THE HOT-HEADED GERALDO, REED RICHARDS, MR. FANTASTIC, WITH THE BRAINY (AT LEAST FOR TALK SHOW HOSTS) PHIL DONAHUE, AND BEN GRIMM, THE THING--
--WELL, HE'S BEEN PAIRED UP WITH MORTON DOWNEY JR.--
--AND
I THINK ANY FUR
THER COMMENT IS
PROBABLY
SUPERFLUOUS!
heh, heh, JUST A LITTLE GAG I LIKE TO PULL. BEEN DOING IT TO REED FOR YEARS.
Oh, REALLY.
Uh huh. HE HATES IT.
Gee, I CAN'T IMAGINE WHY.
INVISIBLE WOMAN--MRS. RICHARDS--SUSAN--MAY I CALL YOU SUE?
WELL, OKAY, BUT JUST DON'T TRY ANYTHING FRESH--I HAVE AN INVISIBLE FORCE FIELD, Y'KNOW!
I'M WELL AWARE OF THAT, SUE.
SO'S REED.
um, YES, WELL, GETTING DOWN TO BUSINESS, YOU FOLKS ARE OUR PROMOTING THE NEWS THAT WALT SIMONSON WILL BE WRITING AND SOON AFTER ILLUSTRATING YOUR ADVENTURES.
HE HAD A LONG AND FRUITFUL RUN CHRONICLING THOR'S ADVENTURES, YOU KNOW!
I KNOW!
I'M SURPRISED AT YOU, FRED, EXPECTING ME TO ANSWER SUCH A PERSONAL QUESTION!
OF COURSE. I'M SO SORRY. I DIDN'T MEA--
--SO ALL I'M GOING TO SAY IS THAT WE HAVE REALLY FANTASTIC FOURPLAY!
NOW, DON'T YOU THINK IT'S TIME I GO ATTEND TO THAT OTHER MATTER?
CERTAINLY, AND THANK YOU VERY MUCH, SUE.
LADIES A
IN KEEPING
VENERABLE
TRADITION
MS. RICHA
AGREED
FOR US A
OF HER
CREATIO
AS YOU
POSSESS
THE ABILI
HERSELF
INANIMA
AS WE


SO THAT LEAVES ME, THE CHARMING AND DELIGHTFUL TALK SHOW HOST, WITH THE CHARMING AND DELIGHTFUL SUE STORM RICHARDS, THE INVISIBLE WOMAN.
(ALTHOUGH SOME WISE GUYS HAVE HINTED THAT SHE'S ON MY SHOW BECAUSE SHE REFLECTS MY FORTUNE --INVISIBLE.)
OKAY--THAT'S THE INTRODUCTION-- SO WHERE IS SHE?? OPRAH HASN'T GOT A HOLD OF HER, HAS SHE??
HERE I AM, FRED!
YEOW!
T'S TRUE, FRED, AND WE LON'T BE HAPPIER AT THE SPECT OF HAVING THE FAN-STIC FOUR SHRINK-SIZED!
THOR INTO A FROG FOR ANY IDEA IF HE HAS MILAR PLANS FOR THE F.F.?..
uh..
OF COURSE, THE THING'S ALREADY THREE-QUARTERS OF THE WAY THERE, SO WHY BOTHER, huh?
...heh, heh...
(DON'T TELL HIM I SAID THAT, OKAY?)
(PSSHE?
OKAY, NOW THAT WE'VE GOT THE PLUG OUT OF THE WAY, LET'S REALLY GET DOWN TO BUSINESS. AS A TALK SHOW HOST, YOU REALIZE I'M OBLIGATED TO ASK YOU THE NEXT QUESTION, SO PLEASE, DON'T BE OFFENDED.
ASK AWAY.
WELL, A LOT OF US ARE, Y'KNOW, SORTA CURIOUS ABOUT...oh geez...THE, uh, MARITAL RELATIONSHIP YOU SHARE WITH YOUR HUSBAND (THERE! I SAID IT! AND I'M GLAD! SORTA...)
ND GENTLEMEN, WITH ANOTHER E TALK SHOW , THE LOVELY RDS HAS D MODEL SWIMSUIT ERY OWN N!
KNOW), SUE ES NOT ONLY TY TO MAKE INVISIBLE, BUT TE OBJECTS ELL.
AND SO, FOR THE FIRST TIME ANY-WHERE--
READY, SUE?
READY, FRED.
CRANK UP YOUR VCRS, FOLKS, BECAUSE HERE COMES SUE STORM RICHARDS--
--MODELING HER INVISIBLE BIKINI!
TA DA!

Hi, Culture Lovers! Guess what?! I've become a movie star! No kidding! Here's how it happened . . .

One of my closest friends in Hollywood is writer/director **Larry Cohen**. You've probably seen lots of his films, such as "Q," "It Lives!," "The Stuff," "The Wicked Stepmother," etc., etc. Personally, I'm one of Larry's biggest fans, especially after learning that the guy writes most of his screenplays in less than two weeks! And, if that's not impressive enough, he does 'em while jogging in the park dictating the scenes into a mini-recorder! How cool can a fella be?!! Speaking of cool, you should see him on the set while he's directing; he's usually the most casual, relaxed guy among the whole crew, laughing and kidding around with everyone and making it seem as if shooting a feature film is lots more fun than work. Hey, maybe it is!

But now that you've met the co-star of my little fable, here comes the denouement!

Larry's newest movie, so new in fact that it hasn't yet been released, is called "Into Thin Air." It's about—now get this—a comic strip artist! Our heroic pencil-pushing panel-purveyer has fallen in love with a beautiful girl, which threatens to be his undoing! For, no sooner does the movie get started, when something spooky and mysterious happens to the girl and it's up to our comic book crusader to rescue his lady love from a fantastic and deadly fate!

And here's where I come in . . .

There's a scene early on in the flick where our hero's editor bawls him out because his strip is late. The editor warns him to stop spending so much time looking for the vanished lady and to spend more time drawing the comic strip which he's been delivering later and later each day!

I'll bet you can guess what I'm leading up to! If you can't, turn in your "Wolverine Needs a Manicure" T-shirt before you leave the room!

Naturally, Larry needed someone to play the part of the comic book hero's tough, gruff, no-nonsense editor. **Paul Newman** must have been too busy because Larry ended up offering me the role! Believe it or not, he didn't have to twist my arm. I yelled "When do I start?" before the words were out of his mouth!

I'll admit it's a crazy bit of casting. Imagine me trying to act like a snarling editor when everyone knows I'm about as tough as a toasted marshmallow. But hey, this finally gave me the chance to really growl at an artist! Let history record the moment!

Of course, I may have exaggerated the teensiest bit in saying I've become a star. My role consists of only about ten lines. **Marlon Brando** needn't worry just yet! Still, you know the old adage—it's not what you say but the way that you say it! And if you wanna see and hear how I say it, don't miss "Into Thin Air"!

For an added kick, you'll even get a glimpse of some other embryonic Marvel movie stars hamming it up! Since he wanted his set to resemble our actual bullpen, Larry cajoled **Genial Gene Colan, Slim-Jim Salicrup, Heroic Larry Hama, Jumbo Joe Jusko, Handsome Javiar Saltares,** and **Charismatic Kieron Dwyer** into making cameo appearances. You'll also see huge, colorful posters of a whole kaboodle of Marvel's heroes decorating the walls to lend an air of erudition and refinement to the far-out flick!

Incidentally, **Eric Roberts**, one of filmdom's most popular young stars, as well as the nicest guy you'll ever meet, plays the lead—and would'ja believe he's the one I do my scene with! Imagine playing opposite one of the screen's most talented, charismatic stars! But I generously told him he could relax since I decided not to outshine him!

Another fun thing about the film is the fact that the comic book company is actually called "Marvel Comics" instead of some phony name! And guess what name they gave to the editor I'm supposed to portray? **Stan Lee**! Can't figure out how they ever dreamed up something so unrealistic!

Anyway, win, lose, or draw, I'm betting you'll get a terrific boot out of the never-to-be-forgotten Marvel comic book scene in Larry Cohen's "Into Thin Air"! And by the way, the rest of the movie isn't too shabby, either!

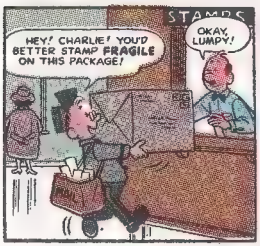
Now, before you mistake me for either **Siskel** or **Ebert**, I'd better sign off, though not without reminding you of those immortal words of our own beloved **Irving Forbush** . . ."Verbum sapienti sat est!"

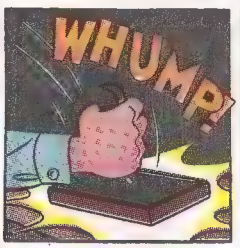
Excelsior!

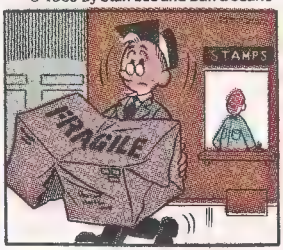
Stan

WILLIE LUMPKIN

© 1989 by Stan Lee and Dan DeCarlo







WALTER SIMONSON: TAKING THE Fantastic Four® INTO THE 1990s

Walter Simonson is familiar to everyone who follows Marvel Comics for his work as writer, artist or both on X-FACTOR, THE AVENGERS, and, of course, his long and memorable run on THE MIGHTY THOR. Now he takes over the reins of writer, penciler, and inker on Marvel's very first modern-day super hero series, the FANTASTIC FOUR itself. Coincidentally, Walter starts doing the art on the book with issue #337, the same issue number with which he started his run as writer and artist on THOR. ("Maybe I can establish a tradition of writing and drawing all of Marvel's #337's," Walter comments, laughing.) Even before that, he will be writing the three FANTASTIC FOUR issues, #334 through #336, that are part of the huge "Acts of Vengeance" storyline running through most Marvel super hero series. **Rich Buckler** will be drawing those three issues. (You can find out more about them in the "Acts of Vengeance" preview article in the very next issue of MARVEL AGE MAGAZINE).

The story of how Walter got this latest assignment is simple enough. "The editor of the magazine, **Ralph Macchio**, asked me if I'd be interested in doing it," he recalls. "I thought about it for a while, because I really wasn't sure. I like the FF a lot. The FF was one of my four favorite Marvel comics back when I was in college," the others being SPIDER-MAN, IRON MAN, and, of course, THOR. Finally, Walter said yes, since "I thought it'd be fun to do for a while."

Walter had developed storylines for THE AVENGERS involving FF mainstays, **Reed** and **Sue Richards**, but then he left the series. Now, however, because Reed and Sue have returned to the FANTASTIC FOUR, "that enables me to take storylines that I was going to do in THE AVENGERS and segue them over, I think rather neatly, into the FF. So I can do these stories I really wanted to do, and this time around I get to draw them as well."

There are actually three separate stories, but all of them are related in that they deal with time. The first involves the "time bubble" that Walter first mentioned in THOR and later in THE AVENGERS, that restricts time travelers from entering a period of time in our near future. The time bubble is connected with the **Dreaming Celestial**, the renegade member of that mysterious, virtually omnipotent race of aliens, with whom Walter dealt in his work on the ETERNALS limited series of several years ago. The Dreaming Celestial has created an extremely powerful weapon, "and it, in a sense, is creating this bubble," Walter explains. "So the FF get in there, and they have to wrestle with it, and in one sense you could say that the FF are going to fail in this adventure." What does he mean by that? "I don't know that I want to elaborate on that, but it will certainly be their biggest failure," he states mysteriously.

"The adventure after that which continues the time travel sequence will enable them to redeem themselves in a sense." This is not to say that the FF will get a second opportunity to deal with the situation they faced in the previous story. "Like so many things in life, you don't get a second round. But something else happens that lets them try to put together the pieces they have left over from the last story."

Walter introduced the **Council of Cross-Time Kangs**, the organization of other dimensional counterparts of the evil time master, **Kang the Conqueror**, in his AVENGERS stories, and they will return in the "time bubble" storyline. So too may **Justice Peace**, the lawman from the future that Walter introduced in THOR in the issues in which the time bubble was first mentioned. Walter will definitely also be bringing in **Death's Head**, another character from the far future who stars in his own comic published by Marvel's United Kingdom division. Walter did a cover featuring Death's Head and the **Thing** (that was inked by **Mark Farmer**)

for Death's Head's own series, and took a liking to this futuristic character.

The third of the stories in this sequence is in the tradition of **Conan Doyle**'s novel, "The Lost World," the original **King Kong** movies, and many other stories in print or on film in which modern day people stumble across an uncharted area inhabited by gigantic dinosaurs. "I really worked out this storyline for THE AVENGERS. Given my interest in dinosaurs, it seems a natural for me," Walter says.

As for the island itself, Walter's recent trip to Hawaii with his wife, **Louise**, writer of THE NEW MUTANTS and X-FACTOR, has come in handy. "This remote island the Fantastic Four are going to find themselves on is going to bear a striking resemblance to the geography of Hawaii," Walter says, chuckling.

"Dinosaurs on the hitherto uncharted island is a time-honored tradition. I have wanted to do a variation on that story for a long time. But I have a real specific impetus, because when I was doing THOR I did stories with a couple of army units. I got some information about those units from a friend of mine, but it turned out I didn't get it straight, and I mixed up the names of the units and their bases and their nicknames. Well, I heard about that from gentlemen in both operations. I printed a correction in the letter column a couple of issues later, but the correction never catches up with the original mistake. So I have wanted to do a story using some soldiers from one of those divisions and use them correctly. I'm kind of paying off an old war debt, you might say." So the soldiers will be battling dinosaurs alongside the FF.

Each of these three storylines will probably run three issues, and though they are separate stories, they are connected not only through the time motif, but through another means. "Thematically the stories are linked, particularly the first and second." Walter explains, designating the theme as "honor lost, honor regained. It's the way I structure stories." For example, he says, in THOR, "a lot of the stories had a common theme or a subtext running beneath them, but there were separate adventures along the top."

Beyond the time travel trilogy, "I have a really evil **Dr. Doom** story," Walter says. Possibly, he says, he may start it in his very first issue and make it a running subplot through his issues that will finally become the main story, much as the **Surtur** subplot did in his first year on THOR.

The Doom storyline promises many startling surprises for everyone who thinks he or she is familiar with the character. We cannot reveal much about it here, except to say that Reed will uncover evidence that, in effect, everything we know about Doctor Doom may be wrong.

"I really like this Doom idea a lot," Walter says, "partly because it really strikes at the core of the book. And it seems to me, particularly when you're taking something over, that it's more fun, and I think maybe more exciting for readers, if you get down to the nitty-gritty immediately. It's a delicate business. You don't want just to go in and turn the book upside down. You don't want to throw out the baby with the bath water. So you've got to do it in some ways that make sense internally, in the context of the book. Also, I'm not really interested in going back and rewriting old continuity. I think I didn't do that in THOR; I don't want to do that in the FF. At the same time I want to tell stories with the FF as characters that people won't feel that they've read before. The parallel is with **Beta Ray Bill** in THOR, where I had someone else pick up Thor's hammer. It gave me a leap off in a different direction that readers weren't expecting. What's important to me as a writer is to try to play within the rules of the book, whatever it might be, but at the same time create a situation where the reader doesn't second guess you. And the Doom storyline seems to me to be something that really has that feel."

As far as the heroes of the book are concerned, Walter says, "I'm going to be concentrating on the four original members," although he hopes to use Reed and Sue's son, **Franklin**, and **Ms. Marvel** will still be around as a supporting character.

"**Ben Grimm** is the only character I haven't really got a handle on in terms of what's going to happen to him, not just physically, but as a character. When I take over, Ben will still be a normal human being. The fact he's a human being will be important in my early stories." When and if Ben turns back into the Thing, and what shape his Thing form might have this time, Walter is not yet prepared to say.

"I would like to play a very classic Reed. Reed's super-power to me has always been that he can invent anything with two spoons and a can-opener. He's a little stuffy, a little preemptory, he's extremely bright, and maybe at times he doesn't make all the allowances he should for the other people around him.

"I'd like to continue what **John Byrne** did with Sue, where she was fairly independent. I'd like to make her her own character, her own woman. I'm not going to go back to 'the Invisible Girl.'

"I would very much like to make **Johnny Storm** look and act like a character who belongs in the '90's, instead of a character from the '60's. The whole FF in many ways still strikes me as a very '60's kind of comic. The characters seem rooted in the '60's; the look seems rooted in the '60's. I'd like to make Johnny, who's the youngest member of the team, look like he belongs with the 20-year-olds that I know, who walk around in 1989. In look Johnny will probably be the most changed of the group. Reed will look about like he does now, but Sue will look like a woman of the late '80's, early '90's in her hair and clothes. Since Johnny's a little bit younger and more out on a limb, I'd like to make him a little more on the extreme side."

Walter says that he is trying to give his art for THE FANTASTIC FOUR a different look from his artwork for his past projects. "Back in the early to mid-'70s, before I was really doing series, when I was doing a lot more different jobs than I do now, I tried to let the style of the artwork grow out of the storyline, rather than imposing an outside stylistic approach on the material." He still tries to do this. "In THOR, for example, I was trying for a sense of scale. I wanted a sense of vast perspectives because I thought it was appropriate to the god who was the hero of the book.

"The FF is a different milieu. I'd like to make it look more like the current technological world. My influences, among others, will be things like AKIRA. I'd like to give the book a little more of that kind of a look.

"Also, in THOR I tried to be very conservative in the storytelling techniques I employed, because the character was a god from an ancient time, and I felt a conservative approach was appropriate. I'd like to make the FF a little more hyperthyroid, part of the late '80s and early '90s. I'd like to use a more graphic approach, a more subdivided kind of storytelling, a little more frantic. How that's going to express itself ultimately in the drawing and the storytelling, I really can't say. But it does mean I'm coming at it from a different direction.

"For me the things that made the FANTASTIC FOUR work were really the family qualities of the book and the characters. That's what I always thought set the FF apart from Marvel's other books, like THE AVENGERS, where the Avengers were a bunch of extremely highly super-powered bozos who went out and formed a club and beat up bad guys and took names and had a great time and partied hard. The FF was always much more of a family affair because of the blood relationships and ties of friendships among the characters." Reed and Ben had been college roommates and were best friends, Sue and Johnny were siblings, and Reed ended up

marrying Sue. "You really had a nuclear (family relationship among the characters. I always thought those relationships among the characters were important.

"I also think that in the early days of the book when **Stan (Lee)** and **Jack (Kirby)** were doing it, one of the things I found absolutely wonderful about it were simply the concepts that went along with it, the build-up from **Dragon Man** (FF #35) to the whole **Inhumans** saga (FF #45-48) to meeting **Galactus** (FF #48-50) and the **Black Panther** (FF #52-53). You ask anybody my age or a little younger what the best FF stories are, and almost all of them will name 'This Man, This Monster' (FF #51)—an absolutely spectacular story. One of the things that really made that story was the very human level of the drama. I thought that it emphasized the family quality the bonds between the characters, and I thought that was real important. I still think it's very important. And that's something I really want to keep in the book."

Referring again to his intention to give the characters and the stories in the FANTASTIC FOUR a more contemporary look, Walter Simonson sums up, "I think it'll be fun to put that kind of stamp on the FF and see if it works, and yet keep the relationships among the characters. The look, in a sense, is the surface, which I'd like to change. The relationships between the characters are the bedrock, and I'd like to keep that."

—Peter Sanderson

THE PUNISHER®

INTRUDER

GRAPHIC NOVEL

Watch out, **Punisher**—you're not alone! There are others out there just like you; people who work outside the law, dealing their own savage brand of justice.

But these others don't always play by the same set of rules you do. Some people don't care who gets in their way. Some people will stop at nothing to wage their war on crime, and will even kill innocent people if they have to.

That's where you've always drawn the line. You've never sacrificed an innocent while punishing the guilty. But there are others who don't share your concern for helpless bystanders. Some might see your compassion as a weakness. You might see it as a strength.

Even though hardened by years of battle, you never lost your human side. You never stopped caring. Your own family may be gone, **Frank Castle**, but there's a part of you that will never let them die.

But what happens when you find yourself up against a whole horde of mercenaries, who have little or no regard for the innocents that get caught in the crossfire?

That's the premise of INTRUDER, a new Punisher hardcover graphic novel due out in August. The novel is written by **Mike Baron**, penciled and inked by **Bill Reinhold** (who will soon be taking over the art chores on the regular PUNISHER comic), and colored by **Linda Lessman**.

INTRUDER begins with the Punisher staking out a house in a suburban neighborhood. The house is owned by a big-time drug dealer posing as a family man. Before the Punisher has a

chance to make his move, agents of an independent mercenary organization launch their own attack. They enter the house, killing everyone inside.

There's only one problem — they attack the wrong house! (This is based on a shocking true incident that happened a few years back.) But when the agents attack the house, they don't quite finish the job; they leave one little girl alive. The Punisher goes in and rescues her. Now the super-secret organization wants to find the little girl to silence her so she can't finger them or give any indication that they exist.

In all the confusion, the drug dealer escapes, leaving the Punisher and the organization in a deadly race to find him.

In order to protect the little girl, the Punisher takes her to a convent. It is there that we learn an important element from the Punisher's past. Before he became the Punisher, Frank Castle attended the seminary to become a priest. The incident offers some insight into the character of Frank Castle and foreshadows why he ended up becoming the Punisher.

The Punisher has encountered some tough customers before, but this time he just may have met his match. The outfit he is up against is made up of ruthless former secret service agents from various organizations. They have their own political agenda, and they want to see it carried out by any means.

The organization specializes in covert operations, including assassinations committed in unique ways, so as not to give themselves away. They are equipped with an incredible amount of resources. They have every possible advantage over the Punisher, including the fact that they're willing to sacrifice innocent lives to get what they want.

The main base of the organization is built into a butte somewhere out in the American Midwest. They have an entire complex nestled deep within this great big flat-top plateau rock which serves almost as an aircraft carrier to them.

Facing overwhelming odds, the Punisher tries to infiltrate the base. He winds up getting captured and tortured. It is during the torture sequences that we learn even more about Frank Castle's hidden past.

It seems Castle has a rather unique method of dealing with torture—he retreats into flashbacks from his own life. In this way, he is able to block out the pain. Thus, memories of the Punisher's former life gradually become revealed to us.

The climax of the story is a brutal dogfight with high-tech planes over the desert landscape. In the dogfight, the Punisher finds himself at a distinct disadvantage because he is flying a somewhat older, less-sophisticated jet than his opponent. Mike Baron has done extensive research as to how the Punisher might prevail in this situation.

Editor **Carl Potts** said the title INTRUDER refers to a number of things. "It could cover the (agents of the organization) who broke into the house . . . it could be the Punisher breaking into the enemy base . . . or it could be the name of one of the planes."

Potts had high praise for artist Bill Reinhold, calling him "one of the best of the younger cartoonists working right now." If you like Reinhold's work on INTRUDER, think of it as just a warm-up for the awesome artistry that will soon grace the pages of the regular PUNISHER comic.

Breath-taking dogfights . . . secrets from the Punisher's past . . . an unstoppable pseudo-military organization . . . innocent lives in jeopardy . . . and more adventure than an Indiana Jones movie. Truly, the INTRUDER Graphic Novel has it all.

—Barry Dutter

NEUROMANCER
You may have heard of NEUROMANCER. It's the 1983 science-fiction novel by **William Gibson** that won both the Hugo and the Nebula awards, and has sold millions of copies around the world. And now, it's an Epic Graphic Novel written by **Tom DeHaven** and painted by **Bruce Jensen** as well.
by Byron Preiss Visual Publications, Inc.

Turning the 90,000 word novel into a 3,000 word graphic album was originally the brainchild of the Byron Preiss Visual Publications—a company that packages projects, and then arranges with a publisher to do the manufacturing, distribution, and various other aspects of the project.

"Our plan is to do a series of graphic novels based on the major books of our time," explained **David Harris**, Executive Editor of NEUROMANCER at Byron Preiss Publications, and a former editor at Dell Books. "And, when you start thinking of major science-fiction novels of our time, NEUROMANCER immediately comes to mind. As for a publisher to team up with, for a project like this, Marvel is quite simply the first place you think of."

David went on to explain that just as Marvel's Epic was the ideal company to approach, NEUROMANCER was the perfect book to pick for their first adaptation in the series.

"This book just lent itself perfectly to a graphic novel adaptation," said David, "William Gibson was clearly thinking in terms of a visual interpretation—either comics or movies. You can't read this book without having visual images. It's also the keystone of a whole movement in science-fiction known as cyberpunk."

Cyberpunks are a group of writers who believe that the values of traditional literature—even the values of traditional avant-garde literature—should be used in science-fiction, and that science-fiction should deal with themes of our immediate future.

"Cyberpunks are especially interested in our connection with computers—whether the computer is plugged into our heads, or we enter the computer's world—which is what happens in NEUROMANCER," said David.

The computerized future of NEUROMANCER is set fifty years from now. A portion of the action takes place in Nightcity in Japan and a hotel room in Tokyo. But, the majority of the action takes place in the Sprawl, also known as the BAMA (Boston, Atlanta, Metropolitan Area). It's simply one city that has spread over the entire Eastern seaboard. It's never specified at any given time where in the Sprawl something takes place, but present throughout all events is the desolate, dark criminal underworld—yet with glimpses of luxury and pleasantness in the upper class. It is a world of contradictions.

The main character of the story is a man named **Case** who makes his living as an interface cowboy, or computer jock. A thief, working for thieves, he is jacked into a computer deck that projects his disembodied consciousness into the matrix of the world's computer networks. In this "Cyberspace," he steals secrets from corporate computers and sells them to the highest bidder. At the opening of the graphic novel, he has made the mistake of many thieves—he stole from his employers. Naturally, he gets caught, Case expects to die, but instead, his former employers simply burn out his nervous system, making it impossible for him to go into Cyberspace. That's when **Molly** shows up and offers him a cure if he'll make one, last, desperate run.

"The story is so complex that we're only doing a third of it in this graphic novel, with two more to follow," explained David. "In this segment, the computer-hacking job that he's doing is to go into a system of a TV network, find where a particular computer cartridge is being held, and open it so someone else can steal it.

"Case works his way through a series of mysteries and computer hacks, and has to deal with an artifical intelligence," continued David. "The ending is mildly incomprehensible and very surprising."

Two other main characters play their parts in this futuristic tale. Molly, also known as "The Knife Girl," has been mechanically altered to be an efficient fighting machine. Knives spring from her fingertips, and her eyes have been replaced with a visual mechanism with wider ranges and informational feedout. She recruits Case, and eventually becomes his friend. The person they both work for is known as **The Armitage**—a character whose past is known, but is still a mystery, because it is clearly a different personality in the same body.

Also, there are no "good" characters in this story.

"Case is a protagonist, not a hero," said David. "I don't like Case. I find him thoroughly distasteful. That doesn't mean I don't like the book about him. He's a thief, a murderer, a drug addict and a genius with computers," he continued. "And somehow we come to care about what happens to him and the other characters."

But, David also admits that there *are* a few challenges adapting a novel into a graphic novel. "In a book you can take more time to set a scene. You slide into the book, and it almost becomes your world. In a graphic novel, it all remains external to you because it has to be done quickly. That's a media difference," he said.

And, there are also things that lend themselves nicely to the comic form. "The way we've portrayed Cyberspace gives a better sense of it than text might—although all our descriptions were taken from the text. Seeing it is clearer and more direct than reading about it."

Yet, perhaps the hardest part of all was simply condensing such a long book into the smaller graphic novel. "A novel, even one we've divided into three parts, is simply a tremendous amount of information that won't fit into a 64-page graphic novel," explained David. "The problem is to keep the story, and the textures of the story, while leaving out 90% of the information that's in the original version. And, of course, the art tells some of that information."

That's where writer Tom DeHaven and artist Bruce Jensen come in.

Tom DeHaven isn't new to writing. His works include such books as FUNNY PAPERS, USSR, and DEAR GOSH for various publishers. But this is his first graphic novel.

"The writing alone can seize you," says David. "DeHaven has really kept the flavor of the original Gibson book."

Bruce Jensen credits range from science-fiction book covers to work at WNBC-TV, CBS, and PBS as a computer graphics designer—a talent that made him perfect for NEUROMANCER.

"All the Cyberspace scenes in the book were done on computer by Jensen," said David. "He's a genius with the sequential paint box—the most sophisticated computer graphics available. Those scenes really have a great impact.

"Basically, DeHaven and Jensen worked beautifully together. Their interpretations meshed, and they kept in contact at all stages."

And, they will probably have the opportunity to mesh those ideas again in the future. After all, there are still parts of the NEUROMANCER novel yet to be adapted.

"The other two projects will probably be spaced two years apart," said David. "The painting alone takes close to a year. Each book contains 45 full paintings—each containing smaller paintings. That's 200-250 hand-painted acrylic paintings. It's a tremendous amount of work."

But, David feels it's worth the effort, and that comic fans will be attracted to the book because it's simply gorgeous, and science fiction fans will like it because it's based on a good, successful science fiction story.

"NEUROMANCER is an action adventure story that starts and doesn't let you go," said David. "We've been really fortunate to find people to work on the book who love the book. It's a labor of love.

"There are certain authors and projects I'm passionate about," concluded David, "And I've become passionate about this one!"

—Renée Witterstaetter

SNAKE-EYES' ORIGIN REVEALED (AT LAST!) IN

G.I. JOE TM and © 1989 by Hasbro, Inc.

Go ahead—take a roll of the dice. It might just come up **Snake-Eyes.**

If it does, you could be in trouble, for Snake-Eyes is one of the most dangerous members of the G.I. JOE team. He has also been one of the most mysterious. But not any more!

This fall, there will be a special three-part story running in G.I. JOE #94-96, in which the senses-shattering origin of Snake-Eyes is revealed for the first time! For years, Snake-Eyes' past was clouded in a veil of secrecy, but now his life will be like an open book!

Snake-Eyes has always played a vital role in the G.I. JOE team. He is a master of stealth and subterfuge. With the ease of a cat, he steps out of the shadows. He gets his job done, and then, like a phantom, vanishes into the night.

He dresses all in black, his face concealed by a mask as dark as the ebon night. He never reveals his true appearance, and he never speaks. There is so little we know about Snake-Eyes. Just what is he trying to hide?

Snake-Eyes has always been a hugely popular character with the readers, and also happens to be a personal favorite of G.I. JOE writer **Larry Hama.** Larry pointed out that there are quite a few unanswered questions about the character.

Among these questions: How did Snake-Eyes' face get disfigured? Can his face be restored to normal? Why doesn't Snake-Eyes speak? Does he have a family? And, for the morbid fans out there, what does his disfigured face really look like?

You'll have the chance to find the answer to that last question in G.I. JOE #93, which serves as a prelude to the upcoming three-parter. In that issue, we get to see Snake-Eyes' hideously disfigured face uncovered. (In the past, when Snake-Eyes has gone out in civilian garb, he has worn a rubber mask facsimile of his pre-disfigurement face.)

Snake-Eyes hopes to be able to throw away his rubber masks for good after the events of issue #'s 94-96. The action begins in issue 94, entitled "Feint, Parry, and Riposte." It starts off with the character heading to Sweden to get some long-overdue plastic surgery. He goes under the knife at the Bern Institute of Reconstructive Surgery.

For most people, having their original face restored would be the end of their problems. But for Snake-Eyes, it is just the beginning. The surgeon who performs the operation has previously performed a similar task for one of the Joes' greatest enemies, the evil **Baroness!**

The Baroness had to get her face restored when it was burned off in a fiery HISS tank. When the Baroness gets wind of Snake-Eyes' operation, she journies to Switzerland with a task force of Cobra killers. The Baroness seeks to use Snake-Eyes as the wedge to undo the G.I. JOE team.

Seeing Snake-Eyes' restored face for the first time, the Baroness receives the surprise of her life! She recognizes him as the man who was responsible for the death of her brother in Saigon back in the Vietnam War. It was this event that catapulted the Baroness into a career of international terrorism!

The Baroness's discovery leads to a flashback in which we at last learn the shocking true origin of Snake-Eyes. We see what he was doing in Vietnam . . . what his connection is to the ninja clans . . . and why Cobra despises him so much. All this and more will be revealed.

Indeed, by the time the story is finished, there will be little about Snake-Eyes that we do not know. His whole fascinating past will become clear, including exactly what happened in that house on the Rue Pasteur, and the horrifying details of the secret mission in Cholon.

But Snake-Eyes is not the only character to be put to the test in the three-parter. In the course of the story, several other Joes have to deal with some pretty hairy situations as well. For instance, something really awful happens to **Scarlett**, and **Billy** discovers what became of his father, the original Cobra Commander!

G.I. JOE #95 is called "No Turning Back." In that issue, Snake-Eyes really gets the chance to show what he's made of. Punished beyond human endurance, cut off from his friends, and disowned by the bureaucrats who really run the G.I. Joe team, Snake-Eyes must launch his own offensive, single-handed, deep into the heart of the Cobra hierarchy.

As Snake-Eyes faces the fighting-mad hordes of Cobra, there will be quite a few surprises along the way. Chief among these is the startling return of some characters you thought you'd never see again. Several long-dormant characters will come back to fulfill their ultimate destinies.

But the Baroness isn't about to give up without a fight. She will not rest until she has gained her revenge on Snake-Eyes, who she wrongly blames for the death of her brother.

Of course, the rest of the Joes have not abandoned their missing teammate. While Snake-Eyes fights for his very survival in Switzerland, **Storm-Shadow** and **Jinx** are rallying forces in San Francisco to come to his aid. And then, just as things are looking bleak for Snake-Eyes, help arrives from an unexpected quarter.

The story concludes in issue #96, "The Hexagram Completed." This one is the big wrap-up, including everything but the kitchen sink. (But knowing Larry Hama, he'll probably find a way to squeeze a kitchen sink in there, somehow!)

Issue #96 is the one you can't afford to miss! According to Larry, there will be multiple deaths of long-standing characters, many mysteries resolved, and more cover-to-cover action than you can shake an M-16 at. We can't reveal which Joes will be killed in the story, but we can say why.

Larry said the reason for killing off a few Joes is to try to make G.I. JOE a stronger series. "We're trimming back and focusing more on central characters. We're trying for a leaner, meaner G.I. JOE comic. When you've got 160 characters kicking around, it can be a bit difficult to do characterization.

"I'd rather trim it back to more of a main core group. And when I say cut back, I mean having a core group of some 20-odd characters rather than 50 main characters!"

With all of the pulse-pounding excitement planned for the Snake-Eyes three-parter, you might be saying to yourself, "There's so much going on here, it could almost be a graphic novel!" Well, it almost was!

That's right—the Snake-Eyes trilogy was originally scheduled to be the G.I. JOE graphic novel. When that project was canceled, it was decided to do the story in the regular G.I. JOE book instead. Larry said he needs three issues to cram in all the heartstopping excitement.

The Snake-Eyes trilogy will be drawn by the regular art team of **Mark Bright** and **Randy Emberlin**. The action begins in G.I. JOE #94, which sports a dramatic **Andy Kubert** cover featuring the unveiling of Snake-Eyes' newly restored face.

So go ahead—take a chance and roll the dice. When it comes up Snake-Eyes, how can you lose?

—Barry Dutter

THE MARVEL® AGE OF COMICS: 1979 (PART V)

Let's start our look at 1979 super hero team-ups with the smallest team of all—POWER MAN AND IRON FIST! After a quick exploit rescuing the Fantasticar from an auto show, the heroes for hire received a new scripter: **Jo Duffy**, who pitted them against the hero-villain known as **El Aguila**, the **Big Apple Bomber**, the intrigues of **Halwan**, and the **Living Monolith! Luke** and **Danny**'s battle with the latter of these villains teamed them with the hottest heroes around—the new **X-Men**!

In their own book, the X-MEN engaged in the exploits that were so rhapsodically represented last year in CLASSIC X-MEN: **Xavier**'s duel with **Amahl Farouk**; **Moses Magnum**'s threatened destruction of Japan; their first battle with **Alpha Flight**; the merciless machinations of **Arcade**; and the reality-warping terror of **Proteus**. **Wolverine** met **Mariko** for the first time, **Ororo** visited her parents' home. **Moira MacTaggert**'s troubled past was revealed, and **Jason Wyngarde** began to stalk **Jean Grey**—all in the deathless storytelling of the **Chris Claremont/John Byrne/Terry Austin** team that was leaving fandom breathless. The X-MEN ANNUAL, their first in years, tossed the mutants into the otherverse of **Arkon**, where the barbarian king was more than a little charmed with **Storm**!

For those who lusted after the X-Men's earliest episodes, they were reprinted in AMAZING ADVENTURES—as were those of the **Silver Surfer**, in FANTASY MASTERPIECES! While we'll mention these series this month. We don't as a rule cover reprints in this year-by-year history . . . so enjoy this exception!

The Claremont/Byrne team also delivered one of the most famous issues of MARVEL TEAM-UP—when the spirit of **Red Sonja** possessed **Mary Jane Watson** to help **Spider-Man** against **Kulan Gath**! Spidey's 1979 TEAM-UP action also paired him with **Ms. Marvel** and **Dr. Strange**, to save **Clea** from **Silver Dagger**—Clea and **Satana**, to rescue a possessed **Dr. Strange**—**Wonder Man**, helping against the **Griffin**—the **Guardians of the Galaxy**, versus **Hammer** and **Anvil**—the **Black Panther**, tangling with **Hellrazor**—and the **Invisible Girl**, who rescued the kidnaped **Franklin Richards** from **Morgan**'s gang. A four-part epic assembled **Nick Fury** and **Shang-Chi** with Spider-Man, to help the **Black Widow** recover her memory and stop **Boomerang**, **Viper**, and the **Silver Samurai** from assassinating **President Carter**! And were this not excitement enough, THE MARVEL TEAM-UP ANNUAL set Spidey and the **Hulk** against the **Soviet Super-Soldiers**!

Bizarre team-ups were the stuff and soul of DEFENDERS—as the team actually *died* to help **Valkyrie** win back Valhalla from **Ollerus**. The mystery of **Lunatik** carried the non-team into Tunnelworld, an uncanny alternate dimension where Dr. Strange, **Namor**, and the Hulk waged war to free its people from the unnamed. Plagued by financial troubles and the assault of the **Fooikiller**, **Nighthawk** dissolved the **Defenders**, but its female members, joined by the **Wasp** and **Moondragón**, assembled to solve the long-dormant riddle of **Omega the Unknown**, and to discover the hidden leader behind the terrorist actions of the **Mutant Force**!

Ben Grimm's team-up book, MARVEL TWO-IN-ONE, was no less a scene of tumult and amazement! The **Yancy Street Gang** and **Jack of Hearts** aided the **Thing** against **Machinesmith**—Dr. Strange signed in for some sorcerous hijinx—and **Moon Knight** helped Ben defeat **Crossfire**. John Byrne's 50th issue took the Thing to a parallel world where he met the original Thing! This story was followed by the establishment of the super hero floating poker game, as Ben, the **Beast**, **Wonder Man**, **Ms. Marvel**, and Nick Fury interrupted a hand to stop a renegade military takeover. Crowning the year was the Project Pegasus Saga (recently collected in a trade paperback), a six-part saga in which writers **Mark Gruenwald** and **Ralph Macchio** put the Thing through his paces as never before! **Quasar**, **Deathlok**, **Giant-Man**, **Thundra**, **Wundarr**, **Klaw**, **Solarr**, and the **Grapplers** were all on hand

MARVEL® COMICS PRICE GUIDE

Now, you can wait till next month to find out what happened next — or you can read the original tales by picking them up at your local comics specialty shop! Here's what you can expect to pay, according to our perennial source, **Robert Overstreet's THE COMIC BOOK PRICE GUIDE #19**. But remember: this is only a guide. Actual prices may vary, and should be lower for copies in fair or poor condition.

	CONDITION		
	Good	Fine	Mint
■ **AMAZING ADVENTURES** (VOL. 2)			
1 (X-Men reprints) ..	.35	1.00	2.00
■ **AVENGERS** 179-180,			
ANNUAL 9	.35	1.00	2.00
181-190			
(Byrne art)	.45	1.30	2.60
■ **DEFENDERS** 67-78		.50	1.00
■ **FANTASTIC FOUR**			
202-208		.60	1.25
209-213 (Byrne) ..	.25	.80	1.60
ANNUAL 14	.35	1.00	2.00
■ **FANTASY MASTERPIECES** (VOL. 2)			
1 (reprints Silver Surfer)	.30	.90	1.80
■ **INVADERS** 36-41		.25	.50
■ **MARVEL TEAM-UP**			
77-78, 80-88		.40	.80
79 (Red Sonja, Byrne)	.40	1.25	2.50
ANNUAL 2	.25	.75	1.50
■ **MARVEL TWO-IN-ONE** 47-49,			
ANNUAL 4		.50	1.00
50, 53-55 (Byrne) .	.40	1.25	2.50
51 (Miller art)	.50	1.50	3.00
52 (Moon Knight ga)	.35	1.00	2.00
56-58		.40	.80
■ **POWER MAN AND IRON FIST**			
55-56, 58-60		.40	.80
57 (X-Men ga)	.85	2.50	5.00
■ **SUPER-VILLAIN TEAM-UP**			
15		.50	1.00
■ **X-MEN**			
117-119	2.15	6.50	15.00
120 (first Alpha Flight)	4.00	12.00	28.00
121,			
(1st full Alpha)	4.30	13.00	30.00
122-128	2.00	6.00	12.00
ANNUAL 3	1.25	3.75	7.50

as Ben tried to prevent the energy future of the world from falling into the relentless hands of **Roxxon**! **Black Bolt** joined the Thing to best a transmogrified Graviton in the MARVEL TWO-IN-ONE ANNUAL.

Amidst all these team-ups, a single issue of SUPER-VILLAIN TEAM-UP was released in 1979, a macabre tale in which the **Red Skull** and the **Hate-Monger** pooled their resources to keep the legacy of Nazism alive on Skull Island.

Nazis were, naturally, much in view in the final issues of **Roy Thomas's** World War II series, THE INVADERS. The **Liberty Legion** pitched in to aid **Captain America**, Namor, and the **Torch** against the menace of **Iron Cross**, and as the **Kid Commandos** kept busy in battles of their own, **Miss America** and the **Whizzer** signed on as all the **Invaders'** old foes conspired together as the **Super-Axis**! The great last issue melee saw the defeat of such nasties as **Master Man, Warrior Woman, Baron Blood, U-Man**, and **Lady Lotus**!

Back in the present, Captain America was of course very much a mainstay of the AVENGERS — and lucky to remain! After a two-issue tussle with **Bloodhawk**, the **Avengers** succumbed to **Peter Gyrich's** government mandate (as further mandated by writer **David Michelinie**): 7 Avengers and no more, or no official clearances! The new team, consisting of Cap, **Vision, Wanda, Iron Man**, the Beast, the Wasp, and the **Falcon**, were soon joined by **Ms. Marvel**, as the **Absorbing Man** came to town! Puppeteer **Django Maximoff** kidnaped **Pietro** and Wanda, thinking them his children — and the mystery of their true parentage took the team to the Balkans, where Wanda was possessed by the otherworldly **Chthon**! As **Hawkeye** sparred with **Deathbird**, Gyrich was enraged at how the Avengers flouted his rules, and called for hearings while a mysterious store creature raged through the city. And the AVENGERS ANNUAL unveiled the mystery of **Arsenal**, a mystery whose roots traced back to the founding of Avengers Mansion itself!

Avenger-on-leave Iron Man guested in FANTASTIC FOUR when **Quasimodo** threatened the team; then, after a brief encounter with 9-year-old psychic Willie Evans, it was off into space for the team. **Johnny** stayed at home to battle the **Monocle** (with help from Spider-Man), but the others joined the war between the **Skrulls** and the **Xandarians**! And the **FF** looked doomed to be the first casualties. Captured by the Skrulls, they were sentenced to death by rapid aging! Despite their geriatric handicap, they witnessed the **Sphinx** attacking Earth, only to be defeated by **Galactus** and sentenced to live his life over and over again, forever! With his new herald, **Terrax the Tamer**, would Galactus now munch out on our home planet? **Reed** drove him off through skillful use of the ultimate nullifier — but his trump card was that he had nothing to lose: he was dying! As the FF collapsed of old age, how could Johnny save them? The robot drone (created for the FF cartoon show) wouldn't be any help, would he? Nor would **Franklin Richards** or **Agatha Harkness**, who were busy defeating **Salem's Seven** in the FANTASTIC FOUR ANNUAL! The only hope lay in 1980 — and that's what we'll start covering — next month! (Can you stand the suspense?)

— Brian Nelson

"HEY, KIDS, WHAT TIME IS IT?"

Send your letters to:
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% Marvel Entertainment Group, Inc.
387 Park Ave. South
New York, NY 10016

Attention correspondents:
All letters to be considered for publication must include your name and address though we will withhold that info on request!

It's letter column time!!! Not to mention that it's also time to thank Tim Roddick of Ingersoll, Ontario in the Great White North for suggesting this month's nostalgic letter column title. And if you've got a memory long enough to catch Tim's reference to a certain freckle-faced marionette, well, consider yourself No-Prized.

Oops, almost forgot: It's also time to remind all of you budding creative geniuses out there that we need a newer and spiffier title for this column every single month. So get that grey matter in gear and send in some titles! If we use one of your ideas, we'll even thank you right here in front of everyone. Trés cool, eh?

Dear Marvel,

I have been a fan of Marvel for about ten and a half years. When I received my first SPIDER-MAN, I was only half a year old. I have a few questions.

1) How can the **Vision** be the original **Human Torch**? Please explain this to me.

2) Was the incredible **Hulk** an original member of the **Avengers**?

3) Are you thinking about a MARVEL GIRL AND STORM Limited Series? I hope so!

4) Do you accept stories mailed to you?

That is all!

Josh Rechter
(Address withheld by request)

Okay, Josh, let's see what we can do for you. Taking your questions in order:

1) Simple, Josh—he came first. The original Human Torch debuted way back in MARVEL COMICS #1 in 1939, a good twenty-two years before Johnny Storm came along in the pages of FANTASTIC FOUR #1. THE AVENGERS #135 revealed that the original Torch's body was refashioned by Ultron into that of the Vision. And now, in AVENGERS WEST COAST #50, the original Human Torch returns! So if you want to get the full story on Marvel's oldest super hero, don't miss it!

2) Sure was! The original line-up of the Avengers consisted of Thor, Iron Man, the original Ant-Man (now better known as Doctor Pym), the Wasp, and ol' Greenskin himself. Now, the Hulk did quit by the end of issue #2, but then, he never was much fun at parties anyway.

3) Sorry, no plans for a MARVEL GIRL AND STORM series just yet. But you can still catch each of them in action every month in X-FACTOR and THE X-MEN, respectively.

4) Not always, but sometimes. Submissions Editor Evan Skolnick is always keeping an eye out for the next Marvel super-star scripter. You can improve your chances somewhat by reading through the guidelines and pointers contained in THE OFFICIAL MARVEL COMICS TRY-OUT BOOK, available at better book stores everywhere (and at the occasional fair-to-middlin' one, too). Of course, even with the TRY-OUT BOOK, there are no guarantees. But like the folks at the New York State Lottery Commission say, "You gotta be in it to win it!"

Jim,

Is it true that assistant editors are really low paid individuals who do all the work of the editor who goes out and parties while taking all the credit and getting paid more?

Ron Erickson
7820 Lakecrest Dr.
Greenbelt, MD 20770

Don't be silly, Ron! Look at all of the goofs we make every month. Do you really think a mere assistant editor could be responsible for all that? Nope, you need years of training and experience to mess things up that badly!

Dear MARVEL AGE MAGAZINE,

I know that many people use a price guide such as **Overstreet's** THE COMIC BOOK PRICE GUIDE to determine their comics' value, but what factors contribute to making a comic book valuable? Also, how is it determined how much a comic book's value will rise? I am sure there are many people who would like to know the answer to this question.

Jeff Zarel
(Address withheld by request)

To tell you the truth, Jeff, we wouldn't mind knowing the answers ourselves! If we could know in advance how much a comic book's value was going to rise, we'd give up working and invest in a few sure things. Trouble is, it's hard to know this kind of stuff in advance.

Of course, we *can* use our 20/20 hindsight to figure out some of the factors that have contributed to the value of past sensations, and as any economist would tell you, it seems to pretty much come down to supply and demand. If the supply of a certain back issue is low, then its price can shoot up; part of the reason that some Golden Age comics sell for hundreds or thousands of dollars today is that there simply aren't all that many copies around anymore. On the demand side, if there's something special in a particular issue (such as work by an artist with a large fan following or the first appearance of a popular character), the price can go up as well. In short, if a lot of people want to own a given comic book and there aren't all that many

copies to go around, its value rises.

All clear? Great! Come back next month and we'll try to figure out another financial riddle—namely, how Tony Stark can still be a millionaire after spending all that money on armor!

Hey! Looks like the page suddenly turned yellow while our back was turned! And that can mean only one of two things: Either this paper is made from a tree that had Dutch Elm Disease, or it's time for our LETTER OF THE MONTH!

What's that? You mean you don't know what our Letter of the Month is? You don't know that every month, we pull out a letter (or sometimes even two) that we think will be especially interesting to the ranks of Marveldom and print it right here against a sparkling, canary yellow background? Well, that's okay; you'll catch on as we go along.

This time, our Letter of the Month comes from someone who's found that reading comics can be more than just a fun way to while away an afternoon.

Dear Marvel,

I've been collecting for about four years. It all started when I walked into my L.D. class. You say you don't know what an L.D. class is? Well, L.D. means learning disability. If you are in L.D. classes, it means you are a slower learner than most people.

To get back to the story, I walked in and some kids were reading comic books, so I asked the teacher, "Why are those kids reading comic books?" and he said, "Why don't you try one yourself?" So I did, and I picked up the last book I looked at. It was written by **Frank Miller**. The book was named BATMAN: THE DARK KNIGHT RETURNS. Before I knew it, I was collecting all of Frank Miller's books. After I read one of Frank Miller's books, I knew I was in love forever.

My reading ability has improved dramatically. I wrote this letter to thank all in the comics business. I really appreciate all that Marvel, DC, and Frank Miller has helped me.

I love you all.

Taren Frazier
(Address withheld by request)

And you're not so bad yourself, Taren! We're mighty proud of the way you've pulled yourself along, and we're glad if you think our comics have helped you.

We'd also like to express our admiration for your teacher's using comics to help motivate his students. Would you believe that there are still a few teachers out there who think comic books aren't worth reading? Hard to believe, huh?

Dear Marvel Guys,

What do you mean when you keep saying "'Nuff said?" And what was (or is) the M.M.M.S.?

Evan Long
1 Glen Gannon Dr.
Toronto, Ont.
M4B 2W3
Canada

Actually, Evan, what you've got there are two bits of real Marvel history. In fact, they date back to the halcyon days of the 1960s when Marvel was still the newest comics company on the block!

"'Nuff said" is an expression that was popularized throughout Marvel by none other than Stan (the Man) Lee himself. It's short for "enough said"—in other words, it means "What more can we say?" The M.M.M.S. was the Merry Marvel Marching Society, an official Marvel fan club that was formed in the mid-'60s. And a guayule is a small shrub of nothern Mexico and Texas which is cultivated for the rubber produced from its sap.

Oh, sorry, you didn't ask about "guayule," did you?

And on that informative but superfluous note, we'll bid you all a fond "au revoir" for another month since, after all, we're kind of informative but superfluous guys ourselves. Before we go, though, let's take a sec to meet and greet another bunch of MARVEL CORRESPONDENTS, those fun folks from far and wide who are looking for people to exchange news, views, and maybe even shoes with.

Well, maybe not shoes. But we'd bet they're still worth writing.

ANSWERS TO MARVEL® TRIVIA QUIZ

1. C	4. C	7. A	10. B
2. A	5. D	8. A	11. A
3. B	6. C	9. C	12. A

MARVEL® CORRESPONDENTS

If you want to be listed in this space yourself, simply send your name, address, age, and the titles of your three favorite Marvel Comics to Marvel Correspondents at the address all the way back at the beginning of this letter column.

See? Nothing to it!

Keith Trumble
4433 W. Morten Ave.
Glendale, AZ 85301
Age: 15
Favorites: X-MEN, X-FACTOR, MARVEL COMICS PRESENTS

Andrew Malone
623 Roosevelt Ave.
Lindenhurst, NY 11757
Age: 11
Favorites: AVENGERS WEST COAST, SPIDER-MAN, FANTASTIC FOUR

Travis O'Neill
9211 Burgoo King Rd.
Valley Station, KY 40272
Age: 18
Favorites: FANTASTIC FOUR, X-MEN, NEW MUTANTS

Sean Hall
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Age: 12
Favorites: X-MEN, NEW MUTANTS, X-FACTOR

Anthony Chase
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Favorites: SPEEDBALL, SPECTACULAR SPIDER-MAN, TRANSFORMERS

Dody
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Jakarta, 12240
INDONESIA
Age: Didn't say
Favorites: Didn't say

Dan Elisii
2420 Hilltown Pike
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Billy C. Stagner
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Age: Didn't say
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Rick Dothager
Rt. 3, P.O. Box 92BB
Vine Grove, KY 40175
Age: 17
Favorites: IRON MAN, AVENGERS, DAREDEVIL

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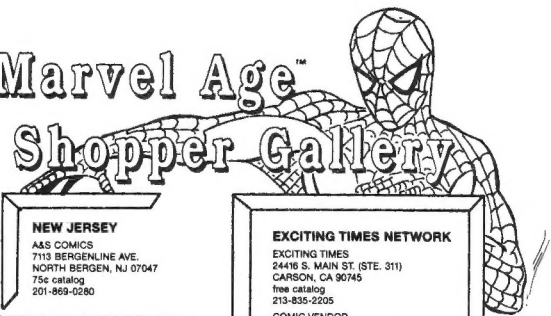

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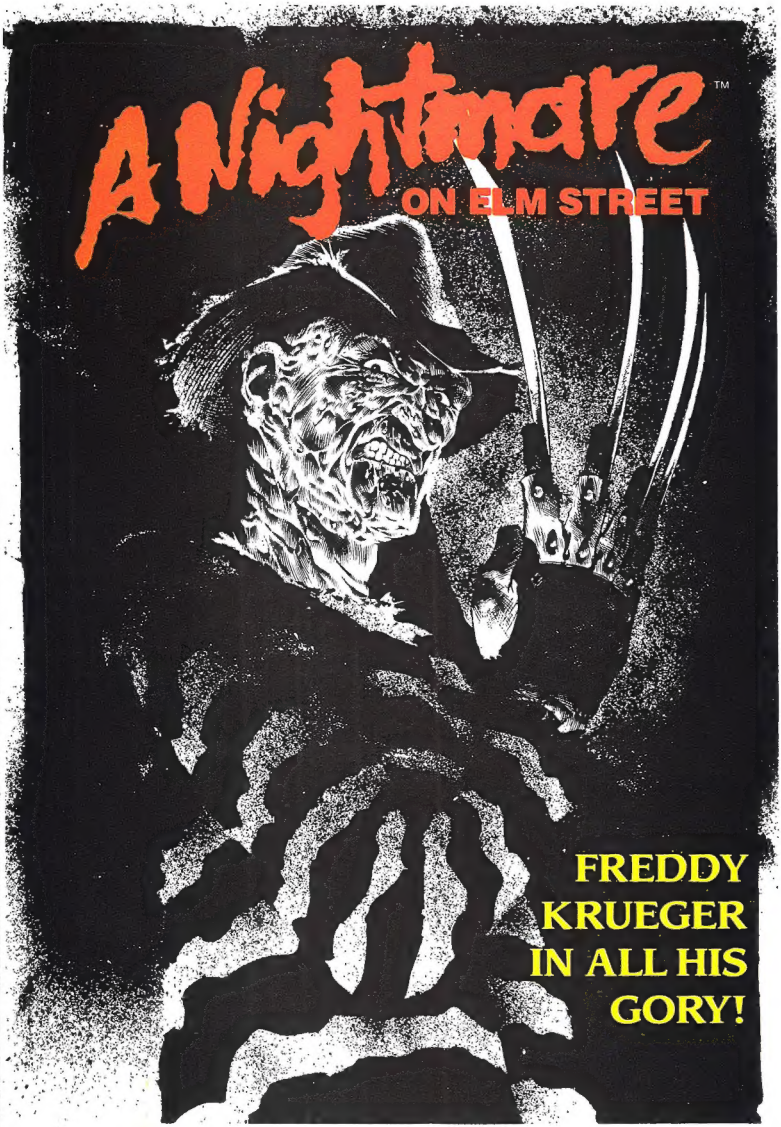

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Written By Steve Gerber. Monthly From Marvel®

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